

MILITARY

ILLUSTRATED ☐ PAST & PRESENT

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ZULU WAR FILMS

GERMAN JÄGER, 1915

INDIAN WAR-SHIRTS

BRITISH 18TH CENTURY
BAYONET BELTING

GERMAN ARTISTS, 1870

UNIFORMS OF U.S.
ARTILLERY, 1846-48

CHICAGO MODEL SHOW

'DADDY' SKIPPON

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Our cover illustration shows Michael Caine in the role of Lt. Gonville Bromhead, 2/24th Foot, in the 1963 film *Zulu* — see article on p.15. (Kobal Collection)

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Our illustrated reconstruction of the Great War Jäger, which first appeared in our respected French counterpart *Militaria*, is by **Gilles Bernard**. Born in 1958, he has been — like so many of our contributors — a passionate military history reader and collector from an early age. In 1982 he participated in the opening of *Le Poilu*, a Paris militaria shop; and for a decade now has specialised in studying the French, German and Russian armies of the Great War. He is a regular contributor to *Militaria*, whose multi-talented editor, **Philippe Charbonnier**, took the photos for this article. Gilles Bernard is married, and lives in Paris, where he works for the postal service.

Tank Corps tally

A couple of readers have pointed out that the shoulder strap tally worn by the reconstructed Tank Corps NCO on our 'MI' No. 40 front cover, captioned as being brown, red and light blue and unexplained by the known list of battalion tallies, may in fact be in age-faded brown, red and green — the Corps colours. This would suggest that the tunic was worn by an NCO posted to one of the Corps central training schools or technical companies.

SAS 'Embassy' rope

Although this issue reaches you in late

EDITORIAL



Gilles Bernard

January, the production schedule means that this Editorial is being written a few days before Christmas; and — although we don't quite know why — there seems to be a Christmas sort of flavour to the story we have received from a reader, Mr. C. Hellis of Mylor, Cornwall. Bear with us: there is a point to all this...

In the winter of 1980 Mr. Hellis ran a pub in North Devon. One cold,

snowy evening, when the pub was very quiet, six men in camouflage fatigues came into the bar. They spent the evening there; and told Mr. Hellis that they were camping on the moors. At closing time, since the snow had got worse, Mr. Hellis offered them free use of rooms overnight if they helped with the chores in the morning. They agreed; the arrangement suited all concerned, and over a period of months the soldiers returned for a few days at a time on a number of occasions. The faces varied, apart from the man who seemed to be in charge; they only used Christian names, and never said what unit they belonged to — but Mr. Hellis put two and two together.

At about 4 a.m. on the last night he ever saw them, after a prolonged unofficial 'session', Mr. Hellis asked them if he could have one of their abseiling ropes as a souvenir; and, for a bottle of whisky, the trade was agreed. Then one of the younger men mentioned casually that 'that's one of the ropes used in the Iranian Embassy siege'. Everything went quiet; and the man in charge decided it was time for them to bunk down. The next morn-

ing he told Mr. Hellis that he could keep the rope, but that as their cover had been broken he would not be seeing them again. Mr. Hellis asked if it would be possible to get some kind of authenticating document; and after some further negotiation, a certificate was sent to him.

It seems that ten ropes in all were thrown from the Embassy roof during the SAS operation to free hostages held there on 5 May 1980. Six were actually used; all were returned to stores at RAOC Depot Thatcham after the operation. Four of the six were re-issued for use; three of these were later destroyed due to damage sustained. One was taken by 22 SAS for their museum; another was cut up and the pieces used to raise money for charity. One of the surviving two is the one owned by Mr. Hellis. He sends me a photostat of a simple certificate from RAOC Thatcham, signed by the officer Ic. Stores, confirming that the rope was indeed used in the Embassy operation.

The point, for readers of 'MI', is that Mr. Hellis is moving to smaller premises soon, with no room to display the rope; and wondered if any other reader might be interested in acquiring it? He may be contacted at: 'Whispers', Restronguet Passage, Mylor, nr. Falmouth, Cornwall TR11 5ST. **MI**

REVIEWS

THE RUSSIAN ARMY OF THE CRIMEAN WAR 1854-56



Osprey Men-at-Arms series: all 48pp., approx 40 b/w illus., 8 colour plates; p/bk, £5.99

MAA 241 'The Russian Army of the Crimean War 1854-56' by Robert H.G. Thomas, plates by Richard Scollins.

An American author who is new to this reviewer provides a long-awaited replacement for the MAA title which appeared in 1973 and is now long out of print. This is a superior job all round, drawing upon Russian sources not available 20 years ago. It covers the usual range of topics: organisation (including the land service naval units, usually ignored, which made a considerable contribution); army life and training (a particularly interesting section); tactics (with many diagrams of great value to wargamers); anecdotal material of individual heroes of the war; and the uniforms and accoutrements, supported by extensive tables. The mono illustrations are mostly from Viskovatov and Eckert, with some lovely Vanson sketches and a number of museum artifacts. Mr. Scollins' plates are lively and clearly detailed, and include some unusual subjects e.g. the naval figures, and the extraordinary red-capped 33rd

Moskovski Regt. at the Alma. A necessary companion to Mr. Barthorp's MAA 196 on the British Army of the Crimea, and recommended. **JS**

MAA 242 'Modern African Wars 3: South-West Africa' by Helmoed-Römer Heitman, plates by Paul Hannon.

The story of the war between SWAPO and the South African and their client South-West African forces between 1964 and 1989. This title has the great value of a clear, concisely detailed chronology of operations, and a unit-by-unit breakdown of the SA/SWA forces; SWAPO and UNITA are covered in briefer summary. External operations by SA forces in Angola are also covered. None of this material is easily available, in such specific detail elsewhere. The mono photos are interesting; although rather biased towards vehicle shots, they do include some clear figure close-ups and useful insignia charts. The colour plates are well executed, and include some intriguing subjects ('Koevoet', 32 Bn., Bushmen, etc.), but possibly suffer from a strong reddish-yellow bias in the printing. A useful reference to an unusual subject. **JS**

'Victoria Cross Locator' by Dennis Pillinger & Anthony Staunton; available from D. Pillinger, 'Ringinglow', Harvest Hill Rd., Maidenhead, Berks SL6 2QR; 64pp; p/bk, £5.00 + 30p P&P (UK) This cleanly produced booklet lists all 1351 VC recipients: the 724 medals held by museums, regiments and other public bodies; 494 medals not publicly held; 123 which have been offered for

sale; and ten reported destroyed or stolen. The lists are organised into an alphabetical sequence of awards; a list by country, service and regiment; a list by museums, regiments and public bodies; and a list of auction sales and advertisements. There are appendices of abbreviations, and living recipients. The authors are well known in the Orders and Medals Research Society, and their publication will no doubt be of real value to numismatists. **MI**

'The Gulf Knot: 1st Bn. The Staffordshire Regiment, Operation Granby, Sept. 1990-March 1991'; 33pp, 210 illus. (mostly col.), 2 maps; available from PRI 1 Staffords, The Dale Camp, Liverpool Rd., Chester CH2 4BD; p/bk, £12.70

This slim publication is unique among the flood of Gulf War books in that it gives an inside 'family' view of the land war, as experienced by one infantry battalion. Some readers may feel that the numerous photographs are used too small; but this is not a 'designer's' book in which one or two typical shots are deemed sufficient to tell a tale — it is a record of a large number of men, their equipment, and their daily lives while preparing for and fighting a war.

A section on Preparation and Deployment lists the reinforcements added to 1 Staffords, down to individuals from other regiments and corps. A double page spread on 'What did you do in the war, Daddy?' has pictures cheerfully captioned 'Eating, Telling Jokes, Housework, Sleeping, Training, Posing, Ablutions, Writing Home, Thinking, Getting Closer to Nature...' — the reader will get the idea. As the

ground war becomes inevitable there comes the move through Concentration Area Keyes to Forward Assembly Area Ray. Though the ground war was neither as long nor as costly as had been feared, the advance into Iraq is a step into the unknown. There is a vivid description of the mechanised infantry attack, by night and in the rain, on Objective Copper. 'A Milan tears through the darkness, a pause, then a vehicle explodes in the distance. The immortal words come over the air: "I don't know what it was, but we killed it." It was later identified as a Gaz box-body.' Copper leads on to Objectives Zinc and Platinum, Lead, Varsity and Cobalt. The last pictures are of the families and the homecoming, and the funerals of Ptes. Taylor and Moul: 'A peacetime army is probably far closer than a wartime conscript army, and these deaths were felt all the more keenly for it.' Almost the last words are on mail, and your reviewer can confirm that the greatest morale booster of all was the supply of 'blueys' and parcels. A unique record of Operation Granby from the viewpoint of a fine infantry unit on the ground. **EWFF**

'H. Norman Schwarzkopf: Road to Triumph' by Capt. M.E. Morris; 287pp, 17 b/w photos, 7 maps, one diagram; Pan UK, p/bk, £4.99

'In The Eye of The Storm: The Life of General H. Norman Schwarzkopf' by Roger Cohen & Claudio Gatti; Bloomsbury; 341pp, 39 b/w photos, 2 maps, index; £16.99

'Schwarzkopf: The Man, The Mission, The Triumph' by Richard Pyle; 270pp, 14 b/w photos; Mandarin, p/bk, £4.99

These three books on the man who commanded the Coalition Forces during the war with Iraq make an interest-

ing contrast.

While Capt. Morris appears to have written from the rather restricted viewpoint of the US and its TV coverage of the war, he has a real feel for military operations. Not only does he offer an analysis of the Air Land Battle and how its theory was applied in Iraq and Kuwait; he also understands what makes servicemen 'tick'. The book was published in June 1991, so Capt. Morris and Sidgwick & Jackson/Pan worked fast; they have produced a thoroughly workmanlike account of the war, though not a biography of 'the CINC'.

Messrs. Cohen and Gatti have erred in the opposite direction: their book is an excellent biography, though since they are diligent journalists rather than soldiers there are some slips on military matters. They clearly enjoyed the co-operation of the family, and senior serving and retired US, British and French officers; and took the gamble of starting their research before 'Desert Shield' blew into 'Desert Storm'. Their biography goes back to their subject's German immigrant origins; the family's fortunes during the Civil War; his father's role both in the Lindbergh kidnapping affair and — of more interest in the forming of the general's character — his subsequent work with the Iranian gendarmerie in the 1940s, and postings in Germany.

The authors (interestingly, though New York-based, they are respectively British and Italian) have an excellent grasp of American values and attitudes, and of the impact of Vietnam on the Army and US society. They give a good account of Schwarzkopf's Vietnam tours, and of the minefield rescue in May 1970. (This puts in context the general's response to a journalist in Riyadh who described Iraqi defences as 'perhaps overrated': 'Have you ever been in a minefield?')

As a major-general, Schwarzkopf was Deputy Director of Operation 'Urgent Fury', though he had no part in the planning phase. While Richard Pyle's book describes the 1983 invasion of Grenada as 'a qualified military success' (and oddly describes the people of a former British colony as 'mostly French-speaking'), before becoming embroiled in the rights of the media and the decision to set up 'media pools' for the next 'war', Cohen and Gatti offer a serious analysis. They significantly quote the general's sister: 'He thought it was badly planned and that the intelligence was badly gathered. He considered the whole thing a sloppy affair.'

Cohen and Gatti's great strength is that they set the events of 1990-91 within a social, geographical and religious context; reading Pyle's book we would have little notion that there were other nationalities involved besides the Iraqis, Saudis and US armed forces. Cohen and Gatti have quotes from both the taciturn commander of the British forces, Lt. Gen. Sir Peter de la Billière (whose name Pyle fails to correct in his lengthy press conference transcripts from the phonetic 'Delabiyey'), and the French commander Lt. Gen. Michel Roquejoffre. They have some trenchant comments, too, from AVM Ian Macfadyen of the RAF, who says of Schwarzkopf: 'His rudeness was not aimed at people, it was aimed at things.

He was a considerable diplomat, even as one sensed that he could overpower people if he wanted. Like all great commanders, he could see the big picture.'

Cohen and Gatti show how the US commander shrewdly delegated responsibility for command of Arab coalition forces to Lt. Gen. Khalid bin Sultan bin Abdul Aziz, the Saudi commander and nephew of King Fahd. Prince Khalid was both a soldier and a diplomat of great charm, who kept the many Arab contingents acting in concert. Interestingly, however, the authors do not identify the political significance of the fighting for Khafji: though supported by US firepower, Arab forces under Prince Khalid did the ground fighting. Arabs had therefore fought and beaten Iraqis in the first ground action, making it easier to employ them later in larger scale operations. (The authors do, however, pick up the crucial exchange during the Military-on-Military Ceasefire talks at Safwan: your reviewer recalls a USAF officer in Riyadh saying afterwards that the Iraqis 'even asked permission to fly helicopters in their own territory'. Receiving permission for what were presumed to be admin and logistics flights, they proceeded to use their gunships against the Kurds and Shi'ites.)

In *The Eye of the Storm* is well written, and gives a very useful insight into Schwarzkopf's career, and through it into the US Army of the 1950s to 1990s.

Pyle's book is described as 'the first biography', and notes that Pyle 'was in the Arabian desert days after Iraq invaded Kuwait, and was the only print reporter in the tent where Gen. H. Norman Schwarzkopf summoned Iraqi generals to hear his surrender demands.' Despite this unique vantage point, most of what he tells us about the negotiations could have been seen on CNN. Nor is the book a biography: it skips through the general's early life in two chapters. Vietnam, which shaped the attitudes of men who became the commanding officers and senior staff in the Gulf, gets 11½ pages.

He enters into the strategy of the Iran-Iraq War and the tanker-escorting of Operation 'Earnest Will'; and the later politico-military discussions which sent US troops to Saudi Arabia. Yet he omits the intemperate interview given by former USAF Chief of Staff Michael J. Dugan in September 1990, which predicted almost exactly the targets and nature of the planned air offensive. Military infelicities include various odd choices of words (why 'the so-called G-5' 155mm gun?); and he states that 'a Scud fired at Dhahran was knocked out by a Patriot, and by the cruellest turn of irony it fell on a building serving as a barracks for American service personnel, killing 28.' To the best of your reviewer's knowledge this particular SCUD was not intercepted, partly because the radar for one Patriot battery was 'down' and the envelope for the other did not cover the target area.

In the latter part of the book Pyle draws on material from the televised press conferences in Riyadh, and includes comments on the performances of senior US officers. We meet many of them again when, in 'Part 2: Schwarzkopf in his Own Words', Pyle fills 112 pages of his 270-page 'biogra-

phy' with transcripts of those same conferences.

EWFW

'Rifle Green at Waterloo' by George Caldwell & Robert Cooper; case-bound, 202pp, 42 illus. incl. 8 colour, plus maps & line drawings; £28.50; P&P £1.50 UK, £4.50 overseas; obtainable from Bugle Horn Publications, 49 Cromwell Road, Great Glen, Leicester LE8 0 GU.

For most of its long history the British Infantry has consisted of the Foot Guards and numbered, later territorial, Regiments of the Line. There has been one notable exception. In 1816, by command of the Prince Regent, the regiment originally raised in 1800 as an experimental Corps of Riflemen, and numbered 95th in 1802, was taken out of the Line and re-designated the Rifle Brigade. This unique honour, accorded to no other regiment before or since, was in recognition of its outstanding services at Waterloo. It was also set apart from the rest of the Infantry by never having worn the red coat and soldiering from the start in that sombre shade known as rifle-green.

Hence the components of the title of this book, which aims to tell the story of the 95th's three battalions in the Waterloo campaign, including an introductory chapter on the Regiment's part in the Netherlands expedition of 1813-14, and culminating in the occupation of Paris; to record in great detail its dress, arms and equipment at the time; and to list the names of all ranks of the Regiment who received the Waterloo Medal. It thus caters for several interests in the military history field. It comes recommended with a foreword by Lt. Gen. Sir Peter Hudson, himself a Rifleman; and an Introduction by one familiar to this journal's readers, Philip Haythornthwaite. It is well illustrated with portraits of the men who were there, with uniforms and equipment, and photographs of the battlefield as it is today, all supplemented by lucid maps, diagrams and line drawings by one of the co-authors. There is a bibliography, but unfortunately no index.

There must have been more books about Waterloo than any other battle, so it might reasonably be asked — why yet another? First, it seems a perennially popular subject. Second, this book is the first in a projected series about an exceptional regiment, and it is timely to be reminded of its qualities when our regimental system is again threatened and the Rifles' successors, the Royal Green Jackets, are under sentence of reduction. Third and more specifically, the picture it paints of Waterloo is not the overall view with which we are all familiar, but the experiences of officers and men of one regiment — an interesting and more original treatment of the subject, first pioneered by Michael Mann's 1984 book on the King's Dragoon Guards at Waterloo, *And They Rode On*. That book gave a cavalry viewpoint; here we have the infantry's perception of the struggle and, since the 95th had 14 companies engaged, from different parts of the field.

The book is not cheap, but that is to be expected in a limited edition of a private publication, which this is. It is a very good-looking piece of work, beautifully printed, well designed and hand-

somely bound. It is clearly a labour of love on the part of its co-authors, who have taken immense pains in researching and presenting their subject. Their efforts are deserving of support, as this is a book well worth its place in any military collection.

MJB

CARDS and PRINTS



'Uniformenkunde' by Professor Richard Knötel; reprint edition published by Friese & Lacina, Hamburg, Germany.

Volumes X and XI of this monumental work on the history of European military costume have now been republished. Each volume comprises 60 loose plates in full colour, and the range of the work and Richard Knötel's draughtsmanship and pen and ink techniques remain consistently excellent. The colour reproduction is as good, if not better, than some original plates in the reviewer's collection. As one would expect, the forces of the plethora of German states, large and small, figure prominently, but Knötel also drew on the resources of his extensive contacts with eminent uniform historians in many other countries. The work therefore ranges over Russian, Italian, Austrian, French, Hungarian, Spanish, Portuguese, Danish, Swedish, Swiss and Balkan subjects, and includes primary information provided by such leading British researchers as Percy Sumner and Samuel Milne. The collection is clearly of prime value as a resource base for historians, artists, costumiers, writers, model makers etc.; but most of the plates are so attractive that there is little doubt they will be much sought after as framed prints for both domestic and commercial displays.

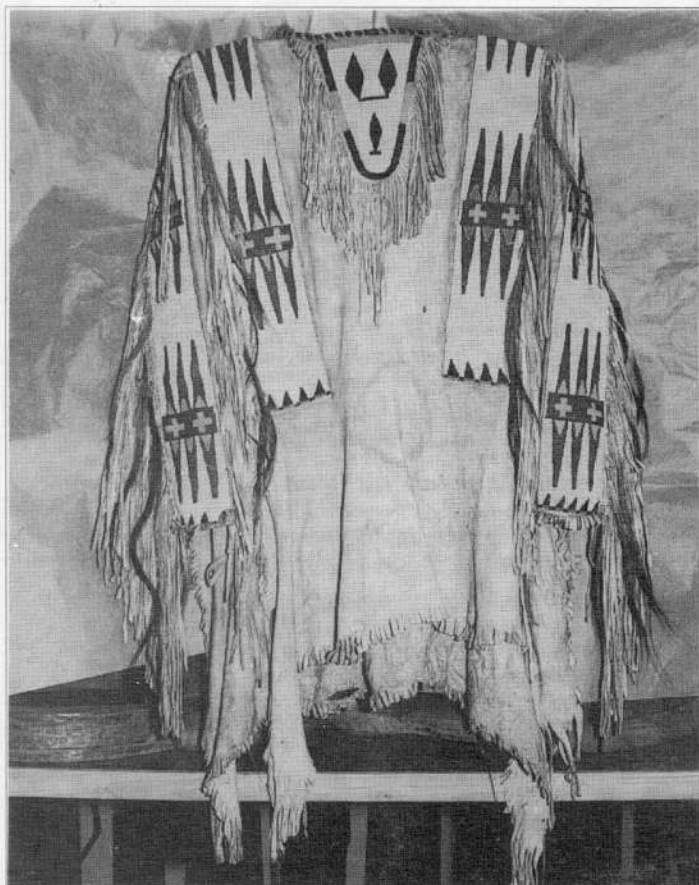
This facsimile limited edition reprint of the original Max Babenzien Edition has the original German text expertly translated by Rodney Roy Gander, and there is a similarly good French text. The plates are available in Britain, either by volume or singly, from **Gallerie Militaire, 1 Holstock Road, Ilford, Essex IG1 1LG**. The current prices are £4 for an individual plate or £180 for a volume. Some earlier volumes are proportionally cheaper as they contain fewer plates.

Bearing in mind the scholarship and overall quality of this production and its value for research purposes, the price of the individual plates is very reasonable and although the overall cost of the entire work may seem daunting there is little doubt that long-term it would be a good investment. Volume XII is currently in translation. **DSVF**

The Plains Indian War Shirt (2)

JASON HOOK

The first part of this article, covering general history and construction and including colour illustrations, appeared in 'MI' No. 44. This concluding part describes tribal styles, as far as they can be distinguished. Readers should refer back to the colour plates in Part 1.



TRIBAL STYLES

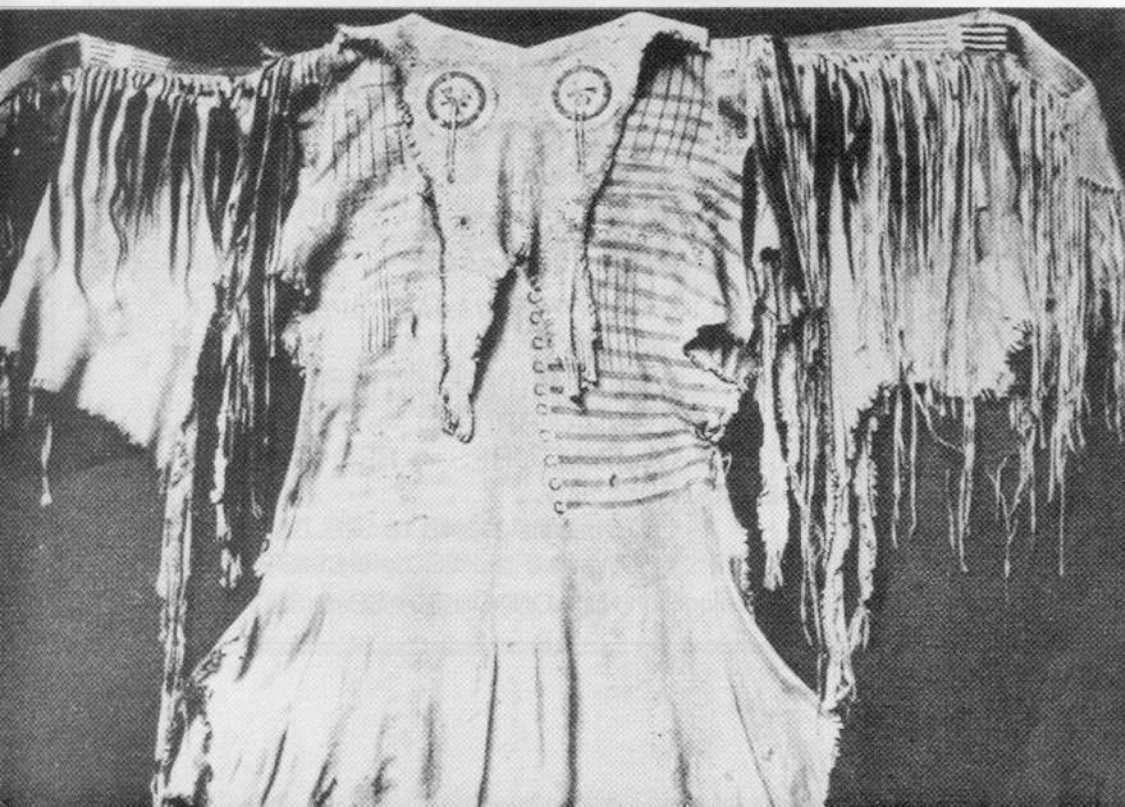
Since tribes were influenced by their neighbours, through contact in war or trade, precise identification of a war-shirt's origins is often difficult. It is, however, possible to outline tribal characteristics, which become more pronounced as the shirt's short history progresses.

A square panel of quillwork adorning chest and back is peculiar to early **Blackfoot** shirts. It is superseded by the rosette, though Maximillian notes in 1833: 'This is only a foreign fashion, and the genuine Blackfoot costume has no such ornament.' A square field of dark paint sometimes surrounds the rosette, perhaps a legacy of the quillwork panel.

Pictographs are uncommon on Blackfoot shirts, but recurrent protective emblems and symbols of martial achievement are typical. Black or brown parallel stripes denote coups on the shirt of a warrior who has killed an enemy, painted by a comrade

Left:

A late 19th century Northern Arapaho shirt, with hairlock and buckskin fringes. The beaded bands show the popular 'whirlwind' design of three elongated triangles. (Courtesy Ian M. West)



who shared the distinction. The warrior Crowfoot's shirt displays 143 such marks. In the early 1800s some Blackfoot warriors sought supernatural protection by piercing their shirts with many small holes — a custom originating among the Chippewa of the Woodlands. (See 'MI' No. 44, p.26, A.) This may provide the origin of the dark painted spots prevalent on later Blackfoot shirts. The tadpole is another typical emblem, symbolising wounds, bullets or the tadpole itself: tadpoles transformed themselves, as a warrior did when dressing for battle; and the Blackfoot culture hero Old Man killed an underworld enemy when disguised as a frog.

Maximillian recorded that the Blackfoot painted their shirts reddish-brown when they 'begin to be dirty'. This is in fact the ochre applied when a sacred shirt, and its protective power, are ceremonially transferred from one owner to another.

Blackfoot shirts are adorned with buckskin and hairlock fringes, often in combination; and those hung with ermine were honoured with incense in the same way as medicine-bundles. Methods of applying quillwork include multi-quill plaiting, creating a diagonal pattern, and zig-zag. The distinctive whirlwind design of three elongated triangles was adopted after 1850, again from the influential Assiniboin.

Beadwork on Blackfoot arm strips is applied with overlay stitch, creating a flat surface. Typical seed bead designs are different coloured

The rear of a hair-fringed Blackfoot shirt of c.1820, with a marvellous large neck-flap made from the head of the main hide, decorated with twin rosettes; and narrow shoulder strips of yellow quills. A typical Blackfoot 'war record' shows stripes representing coups, horseshoes for captured horses, arrows, and pipes symbolising leadership of war-parties. (Courtesy Ian M. West)

minor figures constructed into repeated major figures, on a pale background. Triangles form diamonds and hour-glasses, often with slightly curved edges. Later shirts display the classic, step-edged 'checkerboard' design. Blackfoot shirts are most similar to those of the Assiniboin, Sarsi and Plains Cree.

Assiniboin shirts are dream-inspired, and so quite varied, influencing both Blackfoot and Sioux designs. Rosettes and the 'whirlwind' quillwork design originate from them. Their beadwork has large fields of white, using either overlay stitch, or the lazy stitch which creates a ribbed effect. Assiniboin shirts utilise pictographs and symbols including the key-hole, which represents wounds. (See 'MI' No. 44, p.26, C.)

The **Crow** were the dandies of the Plains, and their war-shirts the most ornate. The skins are dressed very white, and though sometimes painted, rarely display pictographs or symbols. Rosettes are rare, the centre of a typical Crow shirt being rather obscured by the lavish ermine or hair drops typically adorning a large, low rectangular neck-flap. Ermine sleeve fringes are most characteristic, but buckskin and hairlocks are both used.

Arm and shoulder strips are most advanced on Crow shirts. Quillwork is sometimes plaited, creating two wide bands, in common with the Missouri villagers — the Hidatsa, Mandan and Arikara. Double-lane, quill-wrapped horse-hair is also typical, creating the three-sections blocks later found in Crow beadwork. Prior to 1870, the shoulder strips of Crow and Missouri village shirts usually have a single design element on the shoulder.

Seed-beaded Crow shirts are characterised by wide arm and shoulder strips of equally wide colour spectrum, including pink, lavender, grey-green, orange and yellow. Large areas of sky-blue, with white borders sewn in the opposite direction,

enclose massive, complex blocks of complimentary-coloured rectangles (see 'MI' No. 44, p.27, F); and later split-diamonds derived from paint designs on parfleches. Stitching is overlay, lazy, or the hybrid Crow stitch. There is a single design unit on the chest and back, creating the classic Crow shirt. Similar shirts appear to the east among the Mandan, Hidatsa and Arikara; and to the west among the Nez Perce.

Lakota shirts are com-

monly painted in two colours; typically a blue upper representing sky, and a yellow lower symbolising rock (see 'MI' No. 44, p.27, E). Rosettes are occasionally present, sometimes extended by a painted Sun symbol characteristic also of the Cheyenne. Another paint and beadwork design common to both is the dragon-fly, which provides protection because all that is seen of a dragon-fly when it takes off is the dust that it stirs. Heraldry includes pipe and

horse-shoe symbols, while pictographs are particularly typical of the Lakota. Hairlocks are very common, occasionally hung with eagle feathers; and those fringes cut into the shirt are usually quite long.

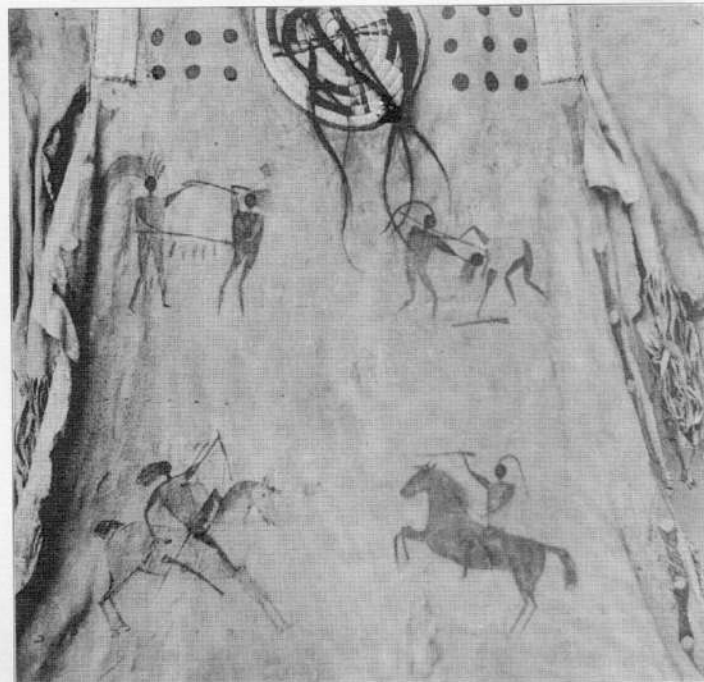
Quilled bands are typically two-thread, single quill, creating the narrow lanes later characteristic of Sioux beadwork. Roundels are prominent on early shirts, and the whirlwind design is also used. The 'red finger' design of

Right & below:

Yanktonai Sioux shirt, c.1835, with a rosette of white quill and brown maidenhair fern, and white and red quilled arm strips.

This early shirt is unusual in having extensive documentation. It belonged to the noted Yanktonai chief Wánata (The Charger), who was painted in war-shirt and pictographic robe by Catlin in 1832. Wánata presented the shirt to a trader after a battle with the Apsinika, which is represented in the shirt's red, green and brown pictographs. Through William Laidlaw, the shirt came to Scotland before 1837.

This tribal identification has been questioned according to a theory that other, less well-documented items bear pictographs by the same artist. It would seem, however, that the pictographs represent a regional style for the Upper Missouri tribes of the period. The rosette and narrow quilled strips are typical of the Assiniboin, who originated among the Yanktonai. (Courtesy Ian M. West).





A Blackfoot war-shirt collected in 1837. Note the dark brown painted panel surrounding the quilled white, orange, blue and brown rosette. Just visible at the top are very narrow arm strips of turquoise and white pony beads. The fringes are of dark brown human hair, and blue and grey horsehair; a grizzly bear claw is attached at the right shoulder (just beneath narrow light area and left of beaded shoulder strip); and note the tail, with fur, visible at the centre of the rear hem. (Courtesy Ian M. West)

three diamonds laid in separately evolves into three enclosed rectangles, again a later beadwork feature.

Seed-beaded arm strips on Lakota shirts have very distinct lanes of laxy stitch beadwork. Widely-spaced motifs are encased in solid blocks, with upturned triangles or alternate lanes of dark beads at each end. Crosses symbolise the rescue of a fallen comrade. Red, yellow, green and blue are the popular design colours, upon a white background. Motifs evolve from

bars and blocks to become very spidery on later shirts.

Among the Lakota, a painted shirt was originally the exclusive badge of office of tribal executives, the Wicasas or Shirt Wearers. For them the hairlock fringes symbolised the people in their care. This exclusivity gradually diminished.

Lakota shirts share features with those of the Assiniboin, and the northern Arapaho and Cheyenne. The religiously inspired Cheyenne shirts are often painted with celestial symbols, or stained yellow to represent the Sun. Quillwork, more delicate than that of the Lakota, bears protective designs unique to the sacred Selected Women quillworkers' guild. Alternate blocks of black and white beads is another sacred Cheyenne design. Beadwork is flatter and neater than on Lakota shirts, where beads tend to be overcrowded. The Cheyenne repaired their war-shirts only

in the presence of a holy man, believing that a warrior whose medicine was in imperfect condition would not receive the blessings of the Sacred Powers. (See 'MI' No. 44, p.27, D.)

Plains-style war-shirts were manufactured by some tribes from the fringes of the region, including the Cree, Ojibwa, Chippewa and Yanktonai. An interesting cross-over point lies in the prairie tribes, particularly the **Mandan, Hidatsa and Arikara**. In 1834 Maximillian records them 'wearing leather shirts of exquisite workmanship which they obtain by barter from the Crows.' Their own shirts display rosettes; complex paint designs including stripe, pipe, keyhole and hand-print symbols; and complex quillwork, with the use of bird quills on a yellow background particularly distinctive. Mandan shirts rival those of the Crow as evidenced by Catlin's famous portrait of the Mandan chief Mah-to-toh-pa. (See 'MI' No. 44, p.26, B.)

An entirely separate style of war-shirt was developed on the southern Plains by the Southern Cheyenne and Arapaho, Kiowa, and Comanche. The much simpler southern shirt is tighter and more tailored, with a long, triangular neck-flap. Long, fine buckskin fringes are gathered in bunches at shoulder and elbow. The four decorative bands are absent, with beadwork confined to small overlay discs and lazy stitch borders. Metal cones, feathers and amulets provide decoration; with paint, particularly green and yellow, covering large areas, fringes, and as celestial symbols.

Ghost Shirts

The war-shirt enjoyed a renaissance when it became an integral part of the Ghost Dance religion which inflamed the Plains tribes in 1889. The 'ghost shirt' originated among the Lakota, spreading to the Arapaho, Cheyenne, Kiowa and Pawnee. White influence was avoided, so beadwork and metal ornament are absent.

The shirts are usually of muslin, though there are some beautiful Arapaho buckskin examples. Sleeves are narrow and tailored, similar to recent war-shirts with short fringes and eagle feather pendants. Paint designs are very bold — colourful bird, animal and celestial figures.

The Lakota claim that the ghost shirt was bullet-proof partly provoked the American panic which resulted in the terrible massacre of Big Foot's Ghost Dancers at Wounded Knee. One injured woman, when asked to remove her Ghost Dance dress so that she might be treated, provided a suitable epitaph for the war-shirt: 'Yes; take it off. They told me a bullet would not go through. Now I don't want it any more.'

MI

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Acknowledgements

With many thanks to Mike Johnson and Ian West.

The artillery deserves special note among the combat branches of the Army in this war. In 1845 Winfield Scott wrote a manual for mobile light batteries, incorporating the best of the contemporary British and French systems. In the Mexican War, with most infantry still using smoothbore weapons, it would still be feasible to employ the Napoleonic tactic of deploying artillery within some hundreds of yards of enemy infantry. Capt. Sam Ringgold, a young West Point battery commander, perfected the practice of manoeuvring 'flying artillery' with the nimbleness of cavalry; and his battery was designated an élite corps, with a distinctive uniform, for its proficiency.

Ringgold's Battery and that of Capt. James Duncan played prominent roles in Zachary Taylor's victory against superior Mexican forces at Palo Alto. Sadly, Ringgold died of wounds received in that engagement: a Mexican solid shot grazed the tops of his thighs as he sat his horse. Again at Buena Vista, it was mobile light batteries which made possible Taylor's victory over Santa Anna's forces, which out-numbered the Americans four times. (For a thorough analysis of the wartime management of the US Army, including artillery, see Weighley, Russell F., *History of the United States Army* (New York & London 1967), pp.173-189. **MI**)

To be continued: Future parts of this series will describe and illustrate Volunteer forces.

See also:

'MT' No. 40 — Part 1 — the course of the war, and contemporary photographs and eyewitness paintings.
'MT' No. 42 — Part 2 — Procurement, supply, and campaign appearance of Regular troops; illustrations of infantry uniforms and accoutrements.
'MT' No. 44 — Part 3 — Mounted branch uniforms illustrated and described.

American Forces in the War with Mexico, 1846-48(4)

ROSS M. KIMMEL

The Smithsonian Institution collection includes a number of interesting uniform items identified to the technical branches of the US Army in this period; and this part of our continuing series illustrates and describes them.



Top:

Dress cap (shako) worn by artillery Lieutenant D. E. Hale; the red plume is missing. (West Point Museum Collns., US Military Academy)

Above:

Fatigue cap worn by Capt. Duncan, Co. A, 2nd US Artillery. Officers' caps do not seem to have been made with the neck/car flap found on those of enlisted ranks. (West Point Museum Collns., US Military Academy)

Captions to colour pages overleaf:

(A) Uniform coat, private, US Artillery.

(B) Uniform coat, private, Ringgold's Artillery.

(C) Winter fatigue jacket, sergeant, US Artillery: a 'sky blue' jacket identical to the infantry model except for yellow lace and buttons. The downward-pointing chevrons are post-Mexican War additions. Curiously, this jacket bears — instead of the artillery button — the yellow metal button of the Ordnance Dept., with 'burst' and crossed cannon.

(D) Reconstruction: Enlisted man of a Regular foot artillery battery, 1847. As shown in the Walker paintings, this soldier has a red band on his cap and a red stripe on his trousers. The former was not authorised in regulations, and the latter only for officers and sergeants; but the ubiquity of both in Walker's paintings and in eyewitness accounts indicate their universal use by enlisted ranks. He has discarded his fatigue jacket, and wears an issue cotton shirt. His M1816 musket and M1839 cartridge box are identical to the infantry issue; but in place of a bayonet he has the M1834 foot artillery sword on a whitened buff waist belt — copied from the French M1831 infantry sidearm, this is of Romanesque design. He is posed against a US M1841 6-pdr. gun, the light mobile piece used so effectively in the war. Foot artillery were often deployed as infantry in Mexico; a Volunteer officer watching the Regulars move out to assault Monterrey especially complimented 'the red-legged infantry' (Kenly, p.89). (Clothing courtesy County Cloth Inc., Paris, Ohio)

(E) Winter fatigue jacket, Ringgold's Artillery. In dark blue with red trim, it accords with regulations.

(F) Winter fatigue jacket of a private, US Ordnance Department. The regulations specified that 'the overalls and jackets will be dark blue cloth... a scarlet welt inserted in the collar seam.'

(G) Uniform coat of a sergeant, Company of Sappers, Miners, and Pontoniers. Distinctive features are the collar, cuffs and turnbacks of black cotton velvet; the collar is trimmed with wide 'Prussian binding'; and there is a slash pocket below the right breast. Regulations called for a 'small pocket covered by a flap... for carrying percussion caps'; on this example the pocket is merely a fake welt. Note the three-button cuff of a sergeant; the sergeant's epaulette was to be of yellow silk bullion with a solid metallic crescent. Corporals had two-button cuffs, and epaulettes 'of the pattern of subalterns, and same material as Sergeants'. Privates were to wear artillery epaulettes of yellow worsted. Chevrons were not authorised until after the war.

(All uniforms except reconstruction, courtesy Smithsonian Institution)

A



B



E



F





(See captions on p.11)



Opposite page top:

Rear view, uniform coat of a sergeant of the Company of Sappers, Miners, and Pontoniers; see fig. G on colour pages, and its caption. It was to be worn with sky blue trousers, with 1½ in. black velvet stripe for sergeants, and a black welt for corporals and privates. The dress cap was to be identical to that of the artillery, but with a yellow eagle-over-castle plate. (Smithsonian Institution)

Opposite page bottom:

Winter fatigue jacket, Company of Sappers, Miners and Pontoniers. Regulations specified a shell jacket 'of dark blue, with collar and buttons like those of the uniform coat; a pocket for percussion caps, covered with a flap on the right side.' Instead of the latter this example has two functional welted pockets. The button of this company was unique: of yellow metal, showing 'an eagle holding in its beak a scroll, with the word, "Essayons", a bastion with embrasures in the distance, surrounded by water, and a rising sun.'

The summer fatigue jacket of this company was to be the same as that of the artillery and infantry, but with the above button. (Smithsonian Institution)



Top left:

Forage cap, Company of Sappers, Miners, and Pontoniers. Regulations called for a 'band of black cotton velvet' — missing here — and 'a yellow castle in front'. (Smithsonian Institution)

Right:

Fatigue jacket worn by Captain James Duncan, the hero of Palo Alto; he led Co. A, 2nd US Artillery. The jacket has red piping and plain buttons. (West Point Museum Collns., US Military Academy)



Above & right:

Rear and interior of US Artillery private's dress uniform coat — see fig. A on colour pages. This is identical to the infantry uniform coat (see fully furnished example of latter, 'MI' No. 42, pp.35, 40) apart from being trimmed with red, and partially lined red — see interior view for typical handling of the lining and padding of uniform coats (except for the fully-lined dragoon coat). Rank distinctions were the same as those used in the infantry; epaulettes were yellow worsted; the buttons were yellow metal with 'A' on the eagle's shield. (Smithsonian Institution: see 'MI' No. 42 p.39 for provenance and acknowledgements)



Left:

Rear view, uniform coat, Ringgold's Artillery: the distinctive dress granted to the 'flying artillery'. See fig. B on colour pages. The facings and lining are red, the collar and cuff lace yellow worsted, as on the dragoon fatigue jacket. (Smithsonian Institution)

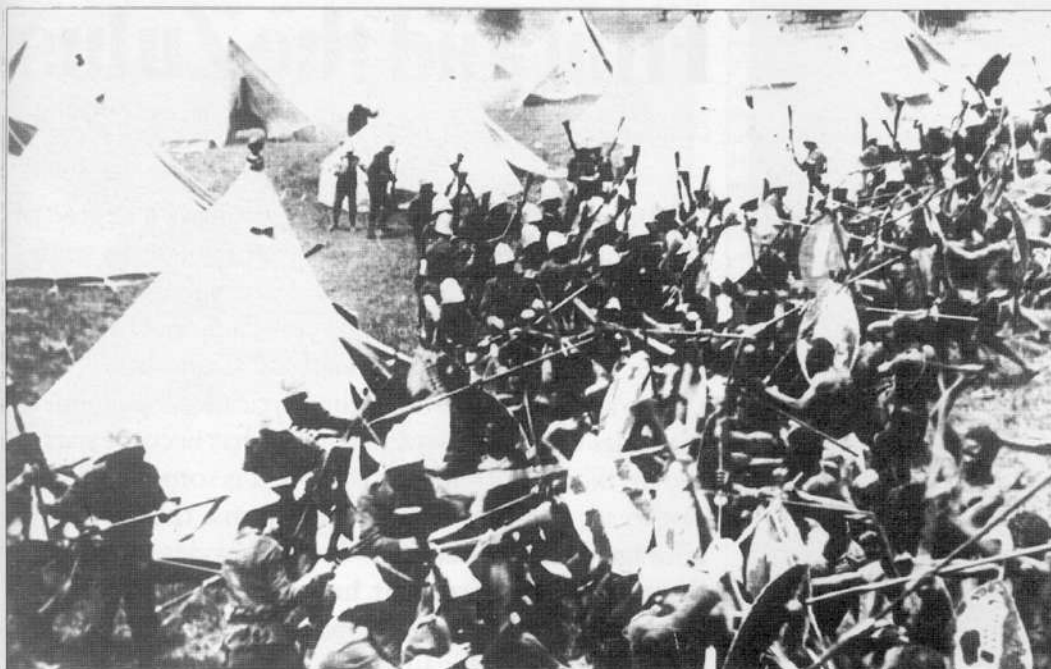
Film and the Zulus

IAN KNIGHT

That the 1879 Anglo-Zulu War enjoys a degree of popular interest out of all proportion to its strategic and political significance can probably be laid squarely at the feet of the 1963 epic *Zulu*. For many, the image of Stanley Baker, Michael Caine and Nigel Green heroically manning the barricades, resplendent in scarlet tunics and white helmets, has become part of the mythology of the war. Indeed, it is sometimes hard not to see the war in cinematic terms: the themes of courage and self-sacrifice on both sides, the tragic destructiveness of combat, have a universal appeal; and the setting could hardly be more colourful. Yet *Zulu* is by no means the only film to have taken Zulu history as its subject, and a brief survey suggests some interesting shifts in attitude towards not only British colonial history, but the history of the people themselves.

Lieutenants Chard and Bromhead salute the flag during the Rorke's Drift sequence of Symbol of Sacrifice, a silent epic released in 1918 by African Film Productions. (Killie Campbell Library)





Fighting rages among the tents of Isandlwana, one of several battles recreated for *Symbol of Sacrifice*, including Hlobane. (Killie Campbell Library)

THE SILENTS

Since some of the first movie footage ever filmed was of troops on the march in the Boer War, it is perhaps not surprising that South Africa took readily to cinema. In 1916 a company called African Film Productions, which was staffed by veterans of both the American and British film industries, produced not only a series of melodramas and comedy shorts, but also the first full-length drama on a South

African historical theme, *De Voortrekker*. The subject was the Great Trek of the 1830s, when hundreds of Boer families emigrated from British rule in the Cape Colony and struck off into the interior to found their own republics. This is a particularly emotive episode in South Africa's history, since most Afrikaans-speakers regard it as the birth of their nationhood; and the film clearly intended to mine a rich vein of patriotic sentiment.

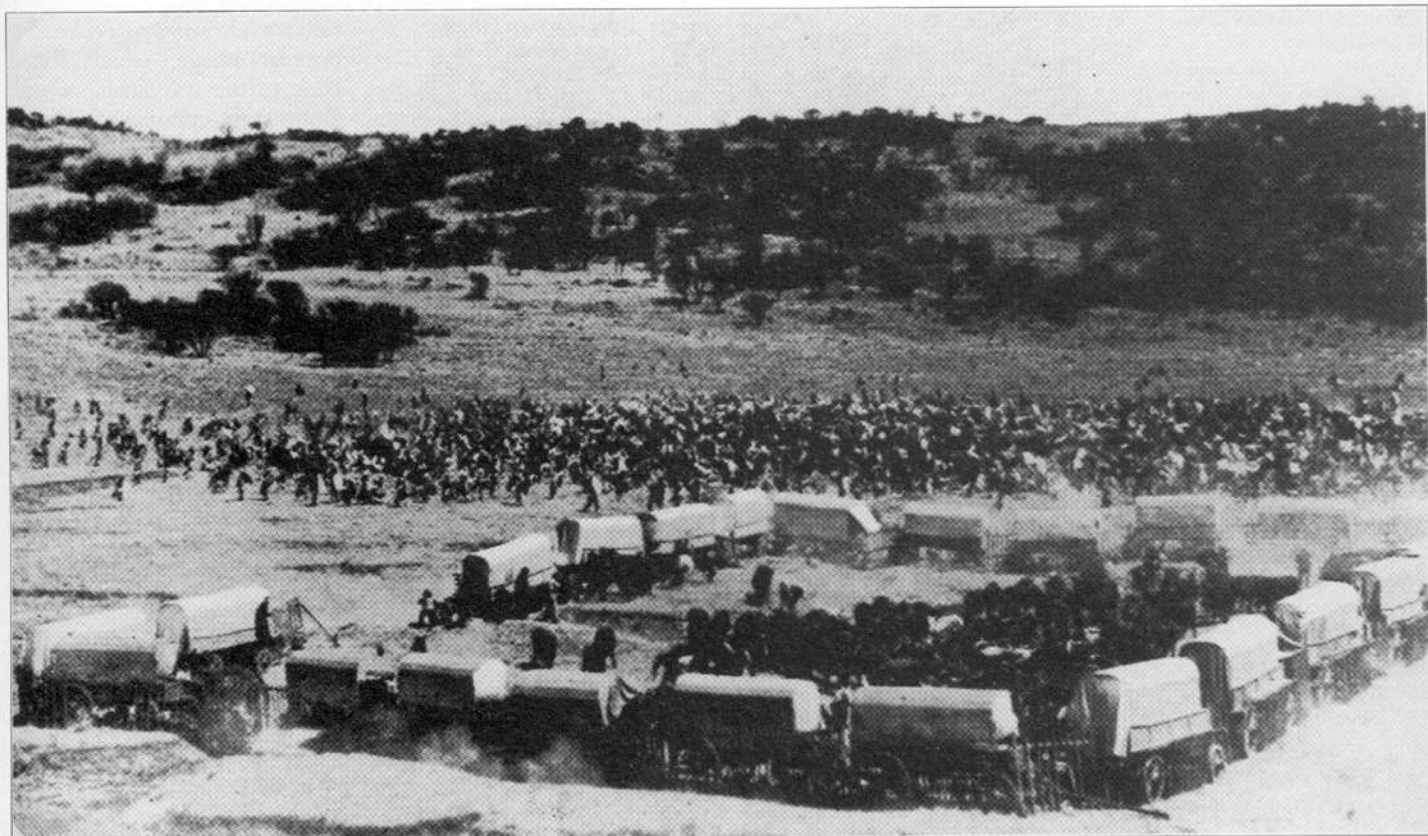
It concentrated particularly on the Trekkers' sufferings in Natal, and the death of Piet Retief at the hands of the Zulu king Dingane kaSenzangakhona. The climax was a stirring recreation of the battle of Blood River. This was filmed outside Johannesburg, where no expense was spared to achieve a realistic result: an artificial river containing eight million gallons of water was specially dug, and a *donga* which played an important part in the battle was blasted in the side of a *kopje*. The battle itself was apparently only too realistic: during a rehearsal a white extra accidentally discharged his musket, and 6,000 African extras mistook this as their cue to attack. The cameras were rolling throughout the resulting confused scramble and *mélée*, and the footage was so realistic that the director, Harold Shaw, decided to include it in the final print. Considerable attention was apparently paid to historical accuracy, and the film was scripted by Gustav Preller, a noted historian of the Trek. The descendants of many Trekkers took part as extras, and many brought with them family heirlooms from the period for use

as props. The complete film was shown to an emotional Afrikaans audience at Krugersdorp — where the Jameson Raiders surrendered — on 16 December 1916, the anniversary of the battle. Among them was General Louis Botha, who declared 'few of the children of the Voortrekkers will ever view (it) without a tear'.

The success of *De Voortrekker* prompted AFP to try their hand at another epic, this time aimed at the nationalist sentiment of the English-speaking sector of the white community. The result was *The Symbol of Sacrifice*, F. Horace Rose's 'Great National and Patriotic Drama of the Zulu War of 1879'. Released in 1918, its stated intention was 'to remind the present generation, war-torn and war-weary as it is, that heroism and devotion are no monopoly of the World's Great War whose agony has been unfolding before our eyes'. Sadly, no complete print seems to exist of this film; stills and synopses suggest that it was extraordinary. It merged a typical melodrama from the period — the rivalry of an English gentleman and a villainous Boer for the love of the daughter of a farmer on the Natal/Zulu border — with a series of set-piece reconstructions of famous incidents from the war. These included a spectacular recreation of Isandlwana, featuring the last stand of the Natal Carbineers, and climaxing with Melvill and Coghill's attempt to save the Queen's Colour of the 24th. This was apparently particularly stirring, if not altogether historically accurate: Melvill falls with the Colour wrapped round his body, and with his dying breath kisses the tattered silk. Also included were the battles of Rorke's Drift and Hlobane — an unusual choice which must have made fascinating viewing, depicting as it did Buller winning his VC at the 'Devil's Pass' and the death of the Boer leader Piet



Chief Langalake Ngobo, sumptuously costumed as King Dingane, and Myles Bourke as Piet Retief in *They Built a Nation* (1938). Apart from the rather theatrical shield the costumes are accurate for the period.



Uys — and the skirmish in which the Prince Imperial was killed. The grand finale was provided by the Zulu attack on Lord Chelmsford's square at Ulundi, and the burning of the royal homestead.

THE BIRTH OF 'THE TALKIES'

In the 1930s, the centenary of the Great Trek and its attendant celebrations led South African Railways, with the support of the Union Government, to commission AFP to produce a film 'which would portray realistically the manner of our national development from the earliest times to the present day'. The result was *They Built A Nation*, directed by Joseph Albrecht, who had worked as a photographer on *De Voortrekker*. The coming of sound had posed particular problems in a multi-lingual society, and two alternative versions were shot back-to-back, in English and Afrikaans; the Afrikaans version was released as *Bou van 'n Nasie*. Needless to say there was no

black African language version, nor was there any black perspective in the film, which was very much a celebration of white South African history.

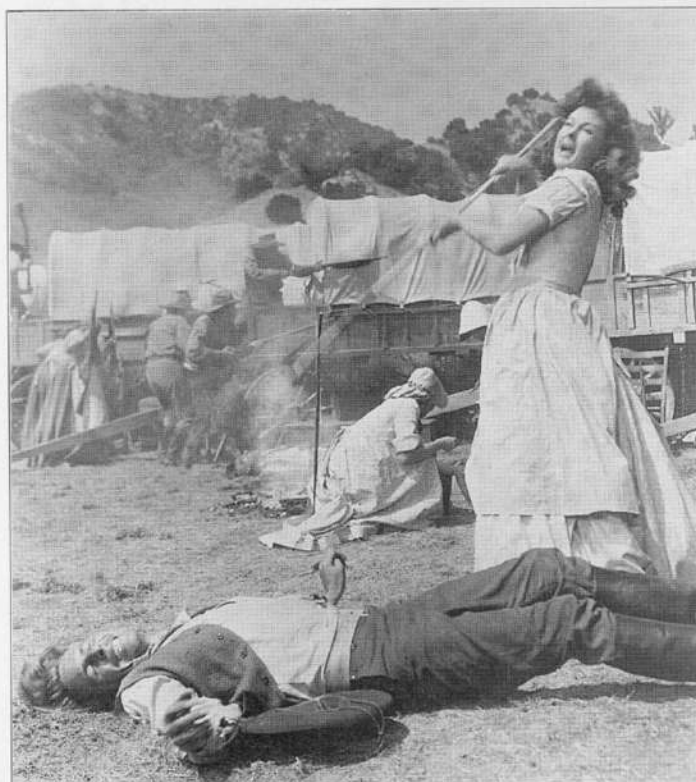
It consisted of a series of tableaux reconstructing incidents from the landing of Jan van Riebeck, who established the first Dutch settlement at the Cape, to the early 20th century. Once again, much emphasis

was placed on Trekker ordeals in Natal, and Retief's massacre was recreated with a tolerable degree of accuracy. The battle of Blood River was once again a highlight, and was both spectacular and authentic. There was no coverage of the Anglo-Zulu War, and, in keeping with the desire to avoid controversial issues, the Boer War was played down.

The climax to the Trekker sequence in They Built a Nation: a convincing re-enactment of the battle of Blood River in December 1838.

Hollywood and Britain by and large avoided South African subjects during the heyday of the cinema. In the 1930s Gaumont British made two films in what was then Rhodesia — a bio-pic about Cecil Rhodes, and a version of Rider Haggard's *King Solomon's Mines*; but it was not until the 1950s that a major American studio, Twentieth Century Fox, explored a South African theme.

Not that Henry King's *Untamed* (1955) was really anything more than a Western transposed to an African setting: based on an early bodice-ripper by Helga Moray, it followed the adventures of Susan Hayward, as a member of the Irish gentry ruined by potato famine and forced to emigrate to a new life. In South Africa she falls for the dashing hero, Tyrone Power as a completely implausible Boer patriot named — surprise! — Van Riebeck. Although supposedly set in the 1850s, the film paid absolutely no attention to the political and military realities of the period, and merely exploited local colour for a series of



Susan Hayward pulls a spear from the body of her mortally wounded husband in Henry King's Untamed (1955), a 'transplanted Western' with little to recommend it apart from a good battle scene. (Kobal Collection)



stock adventures. These included a convincing Zulu attack on a wagon train, a 20-minute segment which alone justifies watching this otherwise crushingly dull film. Great care is taken to show how a laager was made and barricad-

ed: thorn bush is cut to fill the gaps between the wagons, a tent of ox-hide is made to protect the wounded, and oxen are driven round outside to trample the grass for a clear field of fire. The film uses the appearance and sounds of the Zulus to

Stanley Baker (left) as Lt. John Chard, RE, and Michael Caine as Lt. Gonville Bromhead, 2/24th Foot, in Cy Enfield's 1963 epic *Zulu*. Excellent casting and performances, a good script by John Prebble and Cy Enfield, and taut direction all combined to produce one of the most enjoyable historical films ever brought to the screen. Inaccuracies of costume are therefore forgivable: e.g. the anachronistic helmet plates, and the fact that Bromhead's uniform most closely resembled a wrongly badged Connaught Rangers tunic of the 1880s, as seen in more detail on our front cover.

convey a particular sense of menace. They are first seen streaming over a distant hillside, buzzing like a swarm of angry bees; and they take up a position out of rifle-range, where they chant war-songs and dance a sinister war dance — 'like a cat with a mouse', as one of the characters says. The sequence is curiously reminiscent of similar scenes in the later *Zulu*, and equally serves to crank up the tension, which is released in the first wild Zulu charge. The battle-scene itself is not only authentic, but quite exciting, and is only marred by a typical Hollywood resolution: the timely arrival of Tyrone Power's roaming troubleshooters, 'the commando', here represented as an African equivalent of the Texas Rangers.

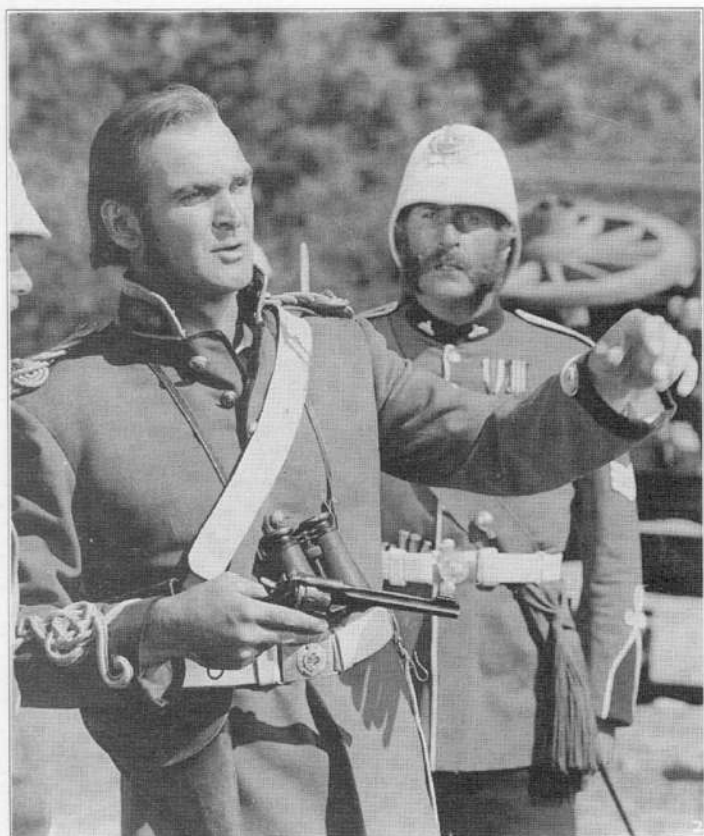
'ZULU'

Zulu, made in 1963 and premiered in the UK on 22 January 1964, picks up where *Untamed* left off in its depiction of the Zulus as a fundamentally exotic, alien and hostile presence. In fact the film's title is a misnomer since, despite the presence of the political leader, Chief Mangosuthu Buthelezi, in a cameo role as King Cetshwayo, there is a singular lack of a Zulu perspective: the

title merely seeks to evoke the popular image, which dates back to the war itself, of the Zulus as the epitome of African savagery. As most readers will know, *Zulu* is an epic reconstruction of the battle of Rorke's Drift, arguably the most famous incident in Colonial military history, when eleven VCs were won in a single day's fighting. The film was very much the pet project of Stanley Baker, who co-produced and starred in it, and who was apparently attracted by the Welsh patriotism inherent in the subject: the British troops involved were members of the 2nd Battalion of the 24th Regiment, which had recruited heavily in the Welsh borders.

Baker himself played Lieutenant John Chard, Royal Engineers, in charge of the post, while Michael Caine played Lieutenant Bromhead of the 24th. This was Caine's first major screen role, and he had originally auditioned for the part of the rascally Private Hook, a role which went instead to James Booth. Director Cy Enfield decided to chance Caine in a leading role, and there is no doubt that his performance as the aristocratic, class-conscious Bromhead, resentful of the authority of the dour professional Chard, is one of the strengths of the film. *Zulu* is an extremely powerful and compelling drama, tightly scripted and superbly acted, even though most of its characters and attitudes speak of the 1960s rather than the 1870s.

The moral tone is decidedly unglorious, at odds with its own subject matter: whilst showing war as a stunning visual spectacle, the film stresses the physical effort and sheer futile destructiveness of battle. The final climactic image, of a carpet of quivering Zulu dead and wounded stretched right up to the feet of the British line, must surely be one of the most striking in any historical war film. The Zulus themselves are depicted as an extension of a dangerous landscape — they appear over the crests of hills, or melt away to become invisible in the bush — which threatens to swallow up the tiny band of Welshmen who have strayed



Stanley Baker was the co-producer and moving force behind the making of *Zulu*; it is tantalising to imagine what *Zulu Dawn* might have offered had his death from cancer not removed him from the project at an early stage. One of the most striking performances in *Zulu* was contributed by Nigel Green (right) — another actor who died tragically young, in a domestic accident — as Colour-Sergeant Bourne. Many consider that his portrayal of the archetypal Regular NCO of the Victorian army has never been equalled.



Enfield's handling of the masses of Zulu extras — their appearance and disappearance in the confusing, folded terrain — added enormously to the tense atmosphere of Zulu; the enemy and the landscape seemed in menacing harmony, surrounding the tiny, isolated garrison.

Zulu boasted some of the most gripping historical battle sequences ever filmed up to its date; the very limited area of the fighting at Rorke's Drift was a gift to the director and cinematographer. Here the first mass attack laps up to the mealie-bag barricade.





too far from home. The repeated mêlées along the barricades of mealie bags are very well staged; and the film has many excellent moments, from the moody and atmospheric opening sequence, where the Zulus loot rifles from the bodies of the dead at Isandlwana, to the claustrophobic struggle in the burning hospital. The performances are universally superb, and Nigel Green deserves a

special mention for his memorable performance as Colour-Sergeant Bourne. It is distasteful to record that it was originally intended to end the film with the missionary Witt (Jack Hawkins), and his daughter (Ulla Jacobson), returning at the head of a relief column, thereby saving the day for the garrison, and implying a romantic link between Baker and Jacobson: although stills

suggest that this ending was filmed, it seems to have been relegated to the cutting-room floor — mercifully...

Not that *Zulu* does not take some serious liberties with historical fact. Filmed in the Royal Natal Park, in the shadow of the spectacular Drakensberg amphitheatre, its landscape is infinitely more dramatic than the rather mundane locale of the real Rorke's Drift; and gives the Zulu attacks far more structure than they really possessed. Baker and Caine are wearing uniforms from the turn of the century, and the ORs have inaccurate facings and piping, and helmet plates of a later pattern. Many of the personalities of the leading characters were radically changed from their historic

The doomed Col. Pulleine, 24th Foot (left, with field glasses disguising the ever-reliable Denholm Elliot) watches the effect of fire by N/5 Battery, RA, at Isandlwana in Zulu Dawn. Two of the battery's 9-pdr. RML guns were lost in the battle.

counterparts — to the dismay, in some cases, of their descendants. Nevertheless, in its evocation of the tension, terror and savagery of Rorke's Drift *Zulu* captures some part of a greater human and historical truth, which makes its faults easy to forgive.

'ZULU DAWN'

In the early 1970s Baker announced his intention to make a sequel, again working with Cy Enfield, about the battle of Isandlwana. Sadly, his early death from cancer curtailed the project, though it was later taken over by another company and released in 1979 as *Zulu Dawn*. Despite the presence of Peter O'Toole, Burt Lancaster, Sir John Mills, and a host of respected British actors including Denholm Elliot, Simon Ward and Bob Hoskins, *Zulu Dawn* was almost entirely disappointing. Financial problems on location led to legal wrangles which resulted in a



Pte. Henry Hook (James Booth) struggles with a warrior during the hand-to-hand fighting in the blazing hospital. The part of Hook VC — for which Michael Caine was first considered — was written as a 'Queen's hard bargain' who proved worth his weight in cold steel when the enemy broke in; a wry glimpse of him indulging in casual vandalism after the battle saved the character from any hint of sentimental 'redemption'. Ironically, the historical Henry Hook was a devout teetotaler, and his descendants were not best pleased by this portrayal, however well it worked on screen.



A dramatic, if unhistorical climax to *Zulu Dawn*: the deaths of Lts. Melvill and Coghill and the loss of the Queen's Colour. In fact it was lost in the waters of the Mzinyathi River before the two officers were run down and killed.

hasty cinema release, and the film was a commercial and critical flop. The script was mundane and the direction limp, and few of the actors had the chance to flesh out their roles, with the result that *Zulu Dawn* remains little more than an animated historical wax-works.

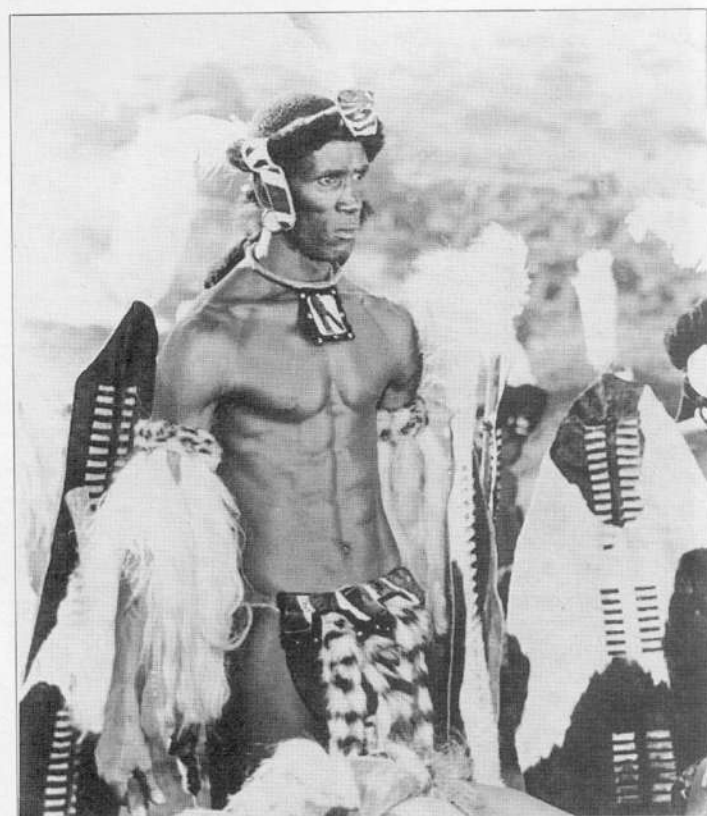
Considerable attempts were made to ensure historical accuracy, but somehow little of it is evident in the final print. Many of the real locations were used — though for practical reasons the river crossing at Rorke's Drift was filmed in reverse, the troops crossing from the Zulu bank to the Natal side instead of vice versa — and Siphezi Mountain stood in for Isandlwana, where filming was not possible. Hundreds of authentic uniforms were made, though on the screen most have an artificial 'wet nylon' look; and the use of short Martini-

Henry carbines and all-too-obvious rubber bayonets detract from the combat sequences, which are spectacular but confusing. The battle was carefully planned to mirror the most recent research; but the footage bore little resemblance to the original concept, and some 15 minutes trimmed from the final print before release did not help matters. By broadening out the subject matter *Zulu Dawn* loses the claustrophobic tension which was such a strength of *Zulu*; and in place of the latter's honest sense of war-weary disgust it offers only a shallow liberalism, which presents the Victorian army in caricature and glibly condemns Imperial adventuring, while at the same time failing to present an authentic Zulu viewpoint.

So much for the bad news: but *Zulu Dawn* is not without all redeeming features. The Zulu attack is visually stunning,

and there are some breathtaking shots looking down on the stricken camp as the Zulus burst through the defensive line. The close-quarter fighting amid the *dongas*, wagons and

tents is realistically chaotic; and Melvill and Coghill's ride with the Colour is stirring, if not very historical. Nonetheless, *Zulu Dawn* remains very much a missed opportunity.



Henry Cele, a former professional footballer, brought an appropriate air of brooding magnetism to the founder of the nation in William Faure's *Shaka Zulu*.

Ken Gambu as Jacob (left) and Darry Robertson as John Ross in SABC's unpretentious tale of early 19th century Zululand named after Robertson's character.

ENTER THE MINI-SERIES

In South Africa itself, the 1960s and 1970s saw several epics on historical themes, notably the work of director David Millin. Only one of these, however — *Die Voortrekkers* (1973) — was directly related to Zulu history, being another re-telling of the Piet Retief story. The others, *Majuba* (1968) and *Shangani Patrol* (1970) were set in the 1881 Transvaal War and 1893 Ndebele Campaign respectively.

The commercial failure of *Zulu Dawn*, coming at a time of changing audience tastes and rising production costs, effectively spelled the end of large-scale historical films on Colonial themes, and it was left to television to draw on history in William Faure's ten-hour SABC mini-series, *Shaka Zulu* (see also 'MT' No.11). This was very different in tone from its predecessors. The Zulus were no longer merely exotic cannon-fodder for heroic redcoats; their history was central to the story, and the white characters, led by Edward Fox and Robert Powell, were portrayed as unscrupulous interlopers. The story concerned the life of King Shaka kaSenzangakhona, who created the Zulu empire early in the 19th century, and his relationship with a group of British adventurers. In seeking to give this legendary period of Zulu history a mythic quality *Shaka Zulu* perhaps erred by introducing a self-consciously supernatural element, and there is no doubt that it is something of a curate's egg. At times the script is crushingly inane, and the film seriously misrepresents both the motives of the British party — who were certainly not an Imperial embassy, as it suggests — and aspects of Zulu culture. Some of the Zulu

John Ross used many of the costumes and sets from *Shaka Zulu*, but told a more straightforward tale — and was therefore a more accurate picture of life in the early Zulu kingdom. King Shaka (centre) was played by Treasure Tshabalala.



costumes, in particular, are ludicrously extravagant. Nevertheless, it is visually stunning; there are some well-staged battles; black actor Henry Cele invests the title role with a powerful, brooding

magnetism; and, all in all, it is a brave attempt to focus popular attention on broader aspects of Zulu history.

More recently, though largely unknown outside South Africa, SABC have produced

John Ross, another mini-series aimed at a teenage audience and using many of the costumes and sets left over from *Shaka Zulu*. The real John Ross was the young apprentice of one of the British adventurers; his life provides the basis for a series of episodic and entertaining adventures which follow him from the life of a street urchin in Scotland to King Shaka's homestead, and which include a marked educational element. The historically authentic climax of the story is Ross's walk of over 600 miles from Port Natal to the Portuguese enclave at Delagoa Bay, to obtain medicine for an injured colleague (though the resulting fight with Arab slavers owes more to the Boy's Own Paper than the historical record). Nonetheless, *John Ross* lacks *Shaka Zulu*'s pretensions, and is more quietly enjoyable for it: it succeeds in evoking something of the beauties of old Zululand, and of Zulu culture before the corrosive effect of European influence. For all its strengths, however, the fact remains that the definitive film about Zulu history, be it the Anglo-Zulu War or any other period, has yet to be made.

Acknowledgement

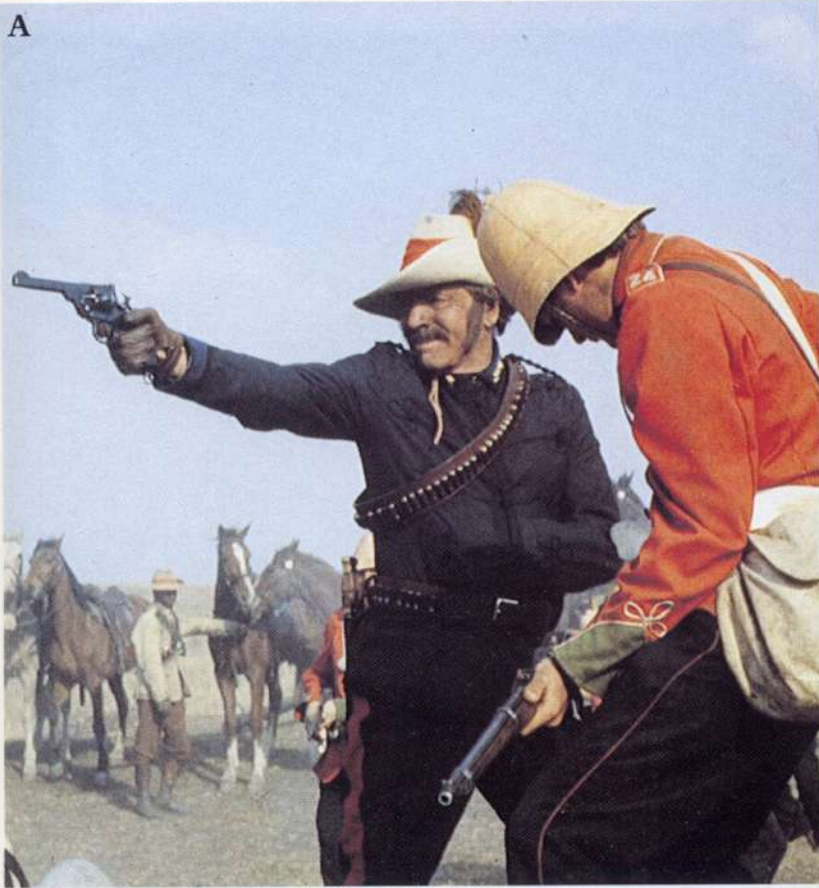
My thanks to George Smith for access to his collection of material from *Zulu Dawn*.



(A) Burt Lancaster, as Lt. Col. Durnford, makes his last stand in *Zulu Dawn*. A genuine attempt at accuracy is typified by his correct appearance — Royal Engineers patrol jacket, useless left arm from an old wound, and red-banded slouch hat worn as a commander of a native horse. The infantry private's unconvincing tunic and cavalry carbine are typical of the film's failures in this regard.

(B) *Zulu Dawn*'s one strength was its convincing portrayal of the chaotic last moments in the camp at Isandlwana: Bob Hoskins, as 'Colour-Sergeant Williams', about to come to a sticky end.

(C) The climax of *Zulu*: as the final attack threatens to overrun the perimeter, Chard and his trumpeter (left background) give the signal for the defenders to fall back and form ranks at the foot of the last mealie-bag redoubt. There followed the stunning sequence of rank-by-rank fire and advance which cleared the mission yard — and demonstrated, better than in any other film ever made, the terrible destructive power of even single-shot firearms in the hands of disciplined Regulars. (Kobal Collection)



Right:

A collection of items relating to the savage fighting for 'Old Armand' on 25 April 1915. Clockwise from top left: Model 1914 (first type) képi of the 152RI; horizon blue, with appliqué red cypher on dark blue panel. German model 1893 white metal mug, and typical pipe. Black leather Jäger shako, model 1895; note Imperial cockade in black, white and red on chinstrap boss, right only. Interior of drab-coloured model 1892 shako cover showing black stamped unit marking (8J), date of manufacture (1904) and of reception by unit (1911); and black on white applied label identifying wearer — Jäger Girmendonk, a volunteer, serving with 1.Komp., Jäger-Batl. Nr.8. Model 1910 green-grey Feldmütze with the green Jäger band and piping, and Imperial over Prussian cockades; the white lining stamped in black by the Guard clothing stores (K.B.A.G. 1915) and the unit (GJB) identifies the Guard Jäger Battalion, who attacked the southern slope of 'Old Armand' on 25 April. Centre, Mauser 98/05 bayonet with all-green Jäger knot; near its tip is a good-luck ring, in white metal with a yellow metal clover leaf.



Jäger-Bataillon Nr.8, April 1915

GILLES BERNARD Photographs by PHILIPPE CHARBONNIER

The uniform and field equipment of the Imperial German Army's élite light infantry early in the Great War are illustrated and described — courtesy of our French colleagues at *Militaria* magazine — by means of reconstructions using original surviving items. The representative unit is the 8th Jäger Battalion, a Rhineland unit which on the evening of 25 April 1915 distinguished itself in the retaking of a French hill position in Alsace: 'Old Armand', known to the Germans as Hartmannswillerkopf.

In 1914 the German Army had 14 battalions of line Jägers, of which the 12th and 13th were raised in Saxony and the 14th in Mecklenburg. There were also two Guard battalions (the second being designated as Schützen or 'sharpshooters'); and two Bavarian Army battalions.

At the time of mobilisation two Guard Reserve battalions, and Reserve battalions numbered 1 to 14, were formed. In October 1914 12 Ersatz (Supplementary Reservist) units were raised, numbered 15 to 26. In 1916 a 27th Battalion, recruited from Finns, was raised on the Russian Front.

Initially each battalion had comprised four companies. From October 1913 two more were added: a 5th of machine guns (except in the Bavarian battalions), and a 6th of cyclists. Official war establishment of a battalion was 26 officers (including supply, medical, paymaster, etc) and 1,050 other ranks; companies were divided into three platoons each of four sections.

The recruitment policy contributed to the Jägers' élite reputation, and harked back to the recruitment of sharpshooter units among foresters, keepers, and other countrymen with presumed marksmanship.



ship and field craft skills in the 18th and 19th centuries. Young men who had received two years' special instruction in forestry schools could volunteer, between the ages of 17 and 20, for service with the Jägers. Directed to the various battalions, they underwent assessment (Jäger-Prüfung); and those who passed with satisfactory reports could enlist for 12 years' active service — nine years for NCOs. These criteria were, of course, largely abandoned as soon as war broke out; but in the spring of 1915 the Jägers still retained at least an echo of their special character.

The 8th (Rhineland) Battalion traced their lineage back to Army reorganisations of 1845. Serving under XV Army Corps at the time of the mobilisation, the unit was barracked at Schlettstadt. When the Jäger battalions were reorganised into regiments in 1916 the 8th, together with the 12th and 13th Reserve Battalions, formed the new 9th Regiment.

'OLD ARMAND'

On the last outcrop of the Vosges highlands, almost facing Mulhouse, between the valleys of the Thur and the Lauch and the little towns of Thann and Guebwiller, 'Le Vicil Armand' (Hartmannswillerkopf) dominated the Alsatian plain from a height of about 2,100 feet. During 1915 some 60,000 men of both sides would fall in the murderous struggle for the strategic heights in this sector of the Franco-German front.

The crest of 'Old Armand'

Opposite bottom:

A soldier of Jäger-Bataillon Nr.1 (Ostpreussische) 'Graf Yorck von Wartenburg' poses at the end of 1916. The Feldzeichen is no longer worn through the shako cover, and the unit number is no longer applied to the cover. The model 1915 Mantel is in standard field grey, and the Graugrün shoulder strap contrasts with it in this photograph; the collar is faced with green 'badge cloth', however. The model 1895 knapsack has the 1892 tent cloth and a blanket strapped round it; and a pair of gloves made from recycled field grey cloth are hung from the bayonet hilt. The Kar 98A — handier than the longer Gewehr 98 — has a metal muzzle cover in place.

Right:

Reconstruction — approaching

was taken in savage fighting between 26 March and 6 April 1915 by the French 152nd Infantry Regiment (152nd RI — the 'Red Devils'), alongside the 7th Alpine Light Infantry Battalion (7th BCA). They took it from Infantry Regiment No. 25 (1st Rhineland) 'Von Lutzow', which was reduced from about 2,500 men to some 600 before it was relieved, and replaced by Landwehr Infantry Regiment No. 87. The loss of the summit put German forces in the sector in an intolerable situation, exposing their positions and lines of communication and supply to plunging fire from French artillery.

General von Sproesser launched a first attempt to retake the heights on 19 April. The Bremen-raised Infantry Regiment No. 75 (1st Hanseatic) came under heavy French machine gun fire from the moment they left their departure line, and faltered to a halt. The German commander decided to throw in two élite units: the Guard and 8th Jägers.

The attack began at 1700 hours on 25 April after a two-hour artillery preparation. Infantry Regiment No. 75 made a frontal assault; but success would depend on the Jägers, tasked with turning the flanks of the *poilus* of II and III Bns., 152nd Infantry. The Guard Jägers, led by Major Fabek, climbed the southern slope; Major Kachel's 8th Jägers would attempt to turn the French left flank by climbing the northern slope.

At about 1820 hours the

1700 hours, 25 April: the Jäger in assault order. The uniform is illustrated in colour overleaf. The black and white Feldzeichen was ordered removed when the shako was worn covered from 21 September 1915. The greatcoat is worn in a horseshoe roll, strapped at the left shoulder, and the mess tin would be strapped to the coat roll at the back. This arrangement was progressively replaced by the Sturmgepack — the coat rolled in the tent cloth, arranged in a horseshoe around the mess tin and strapped at the bottom, the whole carried on the back by means of the bread bag sling — but the roll illustrated could still be seen occasionally even in 1917. The heavy-bladed 98/05 bayonet has here replaced the flimsier 1898 model which equipped the Jägers at the outbreak of war.





Jägers broke into the enemy positions, encircling the 5th and 8th Cos., 152nd Infantry which were holding up the advance of IR No. 75. At around 1900 hours the jaws of the German pincers closed on the summit as the Guard and 8th Jägers linked up. The two French battalions found their retreat cut off; and, after vain attempts to break out, the survivors of II/ and III/152^eRI were forced to surrender, having lost 14 officers and 811 men killed, wounded, missing or prisoner. Only the 11th and 12th Cos., dug in outside the 'pincers', were able to withdraw.

The following day the Chasseurs Alpins of the 7^eBCA retook the position once more, but could make no progress beyond the actual crest. The front became stabilised on each side; and 'Old Armand' was left in No Man's Land. **MI**

Left:

Our Jäger as he might have appeared on 24 April, entering the forward trenches. The shako cover, attached by three front and two rear hooks, conforms with the order of 15 August 1914 in bearing a green appliqué unit number; these were abandoned throughout the Army by an order of 27 October 1916. In 1914-15 only the Guard Jägers wore no numbers on the covers. The model 07/10 Feldrock and trousers, the latter with a hardly visible green welt down the outseams, are in the Jäger's distinctive Graugrün rather than field grey. The hand-pressed depot has issued a pair of old 1895 cartridge pouches, each holding nine five-round clips to give a total of 90 rounds. Their considerable weight requires extra support, provided typically by a neck strap formed with the sling of the bread bag. This style of carrying the slung Gewehr 98 rifle was popular. The classic model 1866 boots, made rough side out, are blackened for extra waterproofing; and in the hills of Alsace the Jäger has cut himself a walking stick, whittled with his unit initials.



Opposite top right:

As he might appear in a studio portrait posed for his family, the Jäger displays the standard line eagle plate on his 1895 shako. Note that the left chin-strap boss does not bear the cockade in Prussian colours, which are already displayed on the top central Feldzeichen. The model 07/10 Feldrock, modified in 1914, has the pre-war Swedish cuffs replaced by simple 'jampot' cuffs; it retains the Graugrün colour distinctive of the Jägers (except for the Bavarian battalions, who wore field grey) and the green piping to the collar and the front edge. The buttons are still tombak, although some cheaper painted metal buttons were already to be seen. The grey-green shoulder straps bore red battalion numbers; those of the Guard bore no distinctions, except that the 2nd Schützen Battalion had black instead of green piping; the Hessian 11th Bn. bore a crowned Gothic 'M' cypher. Note that the straps are sewn into the shoulder, against regulation. A light brown stock and model 1895 belt with bi-metal buckle plate complete the outfit.

Left:

On sentry duty at night, the Jäger warms a hand on the bowl of his ornate pipe. He wears a long field grey greatcoat, here an old 1901 model with a cloth hood which folds down under the collar in a buttoned pocket. Curiously, this useful feature was absent from the subsequent 1907 model of almost identical cut, but slightly lighter shade. There are six tombak front buttons. The collar — here fixed up round his ears by

means of a buttoned tab — has been deprived (presumably for reasons of visibility) of its two rectangular red cloth patches, identical throughout the infantry. Perhaps for the same reason — or because he has sewn them to his tunic, and has not acquired a second pair — the tunic shoulder straps have not been fixed to the coat, as regulation. He wears the 1910 Feldmütze in Jäger grey-green with green band and piping, and the Reichskokarde over the Prussian Landkokarde. He wears minimal equipment — belt order and neck strap only.

Above:

Rear view of the equipment worn in the photograph on the opposite page. The Jäger units were sometimes trained in mountain warfare during peacetime; and after the outbreak of war the mountain knapsack was issued to some units deployed in mountain terrain. Less costly than the handsome model 95/97 Prussian and Mecklenburg Jäger knapsack, with a badger's head effect on its flap, the mountain pack had three external spring hooks for attaching various items such as climbing rope, and was inspired by civilian models. The greatcoat and model 1892 tent cloth are strapped to the top; the messin was carried in a special internal pocket. The scabbard of the 98/05 bayonet is secured through the straps of the entrenching tool, here an old 1887 model with one belt loop. The bayonet knot (Trodde) was green for all companies. The model 1910 water bottle is carried hooked to the 1887 bread bag.

THE FRANCO-PRUSSIAN WAR

If the artists who covered the war with Austria produced numerous images, these were nothing compared to the flood of pictures that resulted from the war with France in 1870-71. Artists flocked to the front, encouraged by the army and royalty. Others joined up and served in the army. The 57-year-old Feodor Dietz joined the ambulance corps; but did not live to see the end of the war, dying of a 'heart paralysis' during the campaign in France. He nevertheless had a strong influence on many talented young artists, such as Wilhelm Emelé, who created some stirring scenes of the war. Carl Eckenbrecher, who at the age of 13 had visited the Crimea and witnessed the siege of Sebastopol, served as an officer in the 5th Westphalian Uhlans and fought in most of the major actions in northern France as well as the siege of Metz. As a result of his experiences he embarked on a series of large cycloramas, one of which represented the Battle of Gravelotte. Theodor Götz also served in the war, and later painted 'Reconnaissance of Princes George and Albert after the battle of Beaumont, 30 August 1870.'

One artist who had served in the cavalry until 1867, seeing combat against the Austrians, was Otto von Faber du Faur, who learnt his trade in the studios of Adolphe Yvon in Paris and Horace Vernet at Versailles. In 1870 he travelled with the army, and his extensive sketches were used for several large works relating especially to the action at Champigny, such as 'The Attack of the Wurttembergers at Champigny.'

The by-now seasoned battle artist Georg Bleibtreu was invited to join the suite of the Crown Prince; and by October 1870 had set himself up in one of the newly-captured palace wings at Versailles to work on two large canvases representing the Crown Prince at Wörth, and King William at Sedan, both based on sketches taken on the battlefields.

German Artists at War, 1864-1871 (2)

PETER HARRINGTON

The curator of the Anne S.K. Brown Military Collection at Brown University, Providence, Rhode Island, continues from 'MI' No.43 his description of the school of German artists who recorded — from first-hand experience, and in later years — the battles of the Imperial army in the wars against Denmark, Austria and France.



Bavarian troops sketched at Weisbaden by Franz Adam, 1871. Adam was born in Milan, and accompanied the Austrian army in the campaign of 1859. One of his most famous paintings of the Franco-Prussian War was 'Attack at Sedan', immortalising the desperate French cavalry charge which attempted to break through the German lines. (All photographs courtesy Anne S.K. Brown Military Collection)

Other large scenes by this artist included 'The Bavarians before Paris', 'King William after the Battle of Gravelotte', 'Attack of the Saxon Corps at St. Privat', and the 'Storming of Froschweiler by the Wurttemberg Troops.' Prominent in the majority of these paintings are the king, the royal princes, or the leading generals, while the artist frequently portrays French prisoners (usually Zouaves to add colour) being marched off in the foreground. Franz Adam, who had followed the Italian and Hungarian campaigns of 1849 and 1850, resumed his battlefield experiences in

France, and one of his finest works was his 'Attack at Sedan', depicting the moment when the French cavalry attempted to break the lines of the German army.

The Bavarian Louis Braun, his state now an ally of Prussia again, accompanied the army on behalf of the King of Wurttemberg as well as the Grand Duke of Mecklenburg, both of whom commissioned scenes of the war from him. He also continued to supply illustrations to the *Leipziger Illustrierten Zeitung* newspaper. His canvases included 'Episode from the Battle of Worth', 'Capitulation of

Sedan', and 'Entry of the Mecklenburgers into Orleans.' Later he painted several panoramas of the Franco-Prussian War such as the Panorama of the Battle of Weissenburg 1870, Panorama of St. Privat and Panorama of Sedan, all of which were exhibited at various German cities throughout the 1880s. Another Bavarian who served as an officer in the army during the war was Friedrich Bodenmüller, and his experiences at Wörth and Froschweiler provided him with a wealth of material. His finest painting, now hanging at the Neue Pinakothek in Munich, is 'The First Bavarian Army Corps von der Tann at the Battle of Wörth,' representing a mass of soldiers wearing the distinctive Bavarian helmet climbing up a wooded hill under heavy fire.

The usual cadre of military artists now familiar on the battlefield included Emil Hünten, who had in tow the young English artist and future battle painter Ernest Crofts. Together they sketched numerous scenes of the war, and Crofts went on to produce a handful of canvases. Camphausen was also present, and among his most famous canvases are 'The Meeting of Napoleon III and Bismarck', 'After the Battle of Sedan', and 'The Emperor William and his Suite' showing the king with the crown prince, Bismarck and Moltke. His great counterpart Anton von Werner also shared his colleagues' enthusiasm, closely following Bismarck and the portion of the army under his immediate direction. One of his greatest works was 'The Meeting of Bismarck and Napoleon on the Donchery Road', showing the Man of Iron riding towards the defeated emperor's carriage. His 'Negotiations for Surrender' is a wonderful illuminated interior showing Moltke giving the conditions of surrender to the forlorn French generals including Wimpffen, who rises from the table while the stern Bismarck sits rigidly in his chair; General von Podbielski stands behind next to Graf Nostitz, who takes



Crown Prince Albert of Saxony at the battle of Gravelotte, 18 August 1870, from a painting by Georg Bleibtreu. Typical features of his work are the focus placed on a particular member of a German royal family; and the enemy prisoners in the foreground — here an officer, a Zouave, a Turco and a Chasseur à pied.

notes in his pocket book. Two of von Werner's battle paintings represent the storming of

the heights of Spicheren and the cavalry charge at Sedan.

In the years following the victory over the French a new school of young German artists emerged onto the public scene, many of them choosing to emulate their great forebears in celebrating the victories of the 1860s and 1870s. Perhaps the most prolific was Carl Röchling, himself a pupil

of von Werner at the Berlin Academy, who in the 1890s produced many paintings of the Austro- and Franco-Prussian battles. His pictures, frequently set in bright sunlight, have an almost photographic look to them, but they nevertheless capture the feel of battle. Erich Mattschatz and Rudolf Theodor Röcholl similarly devoted their artistic

Below:

Assault of the Württembergers at Champigny, 2 December 1870', from a lithograph after Otto von Faber du Faur published in Stuttgart. In this painting made in 1883 men of the 1st Württemberg Infantry Regiment 'Queen Olga' move downhill towards the town; a forlorn Algerian Tirailleur sits at the foot of the fingerpost. The Württembergers replaced their caps with the Prussian pickelhaube in 1871.



A



B



(A) 'The defence of the flag', after a painting by Erich Mattschatz. Too young to participate in the wars of the 1860s and 1870s, he devoted his career, after training in Düsseldorf and Berlin, to German military events, particularly of the war against France. The subjects here are men of the 61st Regiment.

(B) At Weisbaden the prominent artist Franz Adam sketched Prussian and Bavarian troops going to the front

in 1871. The uncoloured sketch shows a typical Prussian officer; the watercolour, a Bavarian officer's tunic details.

(C) A Bavarian field post office of 1870-71, after a painting by Louis Braun made in Munich in 1896 and now in the Postmuseum, Nürnberg. Apart from members of the postal service it includes a lancer carrying despatches and an infantryman mailing a letter.

C





'The Storming of the Spichern Heights, 6 August 1870', from a painting made in 1880 by Anton von Werner. Gen. von Francois leads the 9th Co., 34th Regiment; he was hit by five bullets and killed shortly afterwards. His last words were, reportedly: 'Death on the battlefield is beautiful; I die gladly, seeing that the battle is advancing' — a sentiment all too fitting for this kind of painting. Note the soldiers further up the hill wearing field service caps and white summer trousers.

Below:
'Pursuit of the French at Reichshofen, 6 August 1870', after a painting by Heinrich Lang. This Bavarian, a fine painter of horses, took part in the campaign, and produced several important canvases. Here Bavarian cavalry pursue French infantry and horse artillery; in the foreground are the obligatory dejected prisoners, including, as so often in these paintings, men in the colourful regimentals of the Armée d'Afrique.

careers to the glories of war, the latter continuing to paint scenes right up to and including the Great War. Another was Richard Knötel, who included amongst his vast output of military paintings and illustrations numerous scenes of the Franco-Prussian War. Likewise artists such as Anton Hoffman, Carl Becker, Georg

Koch, and Wilhelm Zimmer, all of whom cut their teeth on subjects relating to the war with France, continued to flourish as military artists during the First World War.

* * *

Two points are apparent in any discussion of German war-inspired art of the mid-19th century: the vast numbers of

artists who were invited to accompany the armies; and the patronage of these artists by German royalty. This was unprecedented in the 19th century. The few artists who covered the wars of the British army did so at the expense of the illustrated newspapers, or occasionally printmakers, unless they served in the army, but their presence at the front was not always popular. Similarly, while several French artists were at the front in 1870 they were there as soldiers and not as artists. Admittedly, French artists had been encouraged to cover the earlier wars in the Crimea and elsewhere, but on nowhere near the scale extended to their German counterparts. In terms of patronage it must be remembered that Germany epitomized a military state and many dukes and princes served in the army. It was no surprise, therefore, that the nobility



'Kaiser Wilhelm and Bismarck at Sedan, 1 September 1870', painted at Düsseldorf in 1890 by Theodor Röholl and now in the Städtisches Museum, Lindau. At 16, Röholl was too young to experience the war personally, but this did not stop him producing numerous canvases.

sponsored paintings of themselves in heroic military settings. The general population also took pride in the army, which by the late 19th century was seen as a bulwark against socialism.

The German battle paintings of the late 19th century were products of their time. History painting and the depiction of anecdotal scenes were the most popular forms of art in Germany at the time, along with representations of the royal families; and as Prussia sanctified its emperor as commander of the army, this was mirrored in the endless depictions of royalty on the battlefield. As one writer put it, 'the German never tires of paintings and photographs of Der Kaiser and his family. Next in order of devotion is his



faith in those who surrounded the Kaiser in wresting from France those laurels which rewarded a double victory, in the declaration of the Empire and the King of Prussia as the Emperor of united Germany.'

Finally, it is worth pointing

out the distinctive differences in the type of battle paintings produced by German artists and their French counterparts. The latter had little to celebrate following the humiliation of 1871, and had to adapt the conventions of the glori-

ous depictions of victory, as practised by Vernet, to the representation of defeat. The result was a more realistic and human form of art, showing small incidents on the fringe of the battle. In contrast, as one writer put it, 'the Germans had not the pathetic and artistic advantage of defeat. The war left them in the inevitable though unacknowledged bitterness of enormous victory.' They responded with fervour, producing sweeping battle scenes showing masses of men engaged in combat very much akin to Vernet's paintings glorifying Napoleon's victories — which is what one would expect from painters who studied under the master. **MI**

'Prisoner of War', from an 1886 painting by Anton von Werner, now in the Berlin Gallery. No less sentimental than the scene of the 'adoration of the Kaiser', but a good deal more human, it instantly recalls De Neuville's military genre paintings: a French soldier is allowed to kiss his wife farewell as a Prussian soldier holds their crying baby.



THE FIRST PATTERNS

The confused position regarding the supply of bayonets to the British Army, caused by the individual whims of the commanding officers of the different regiments, led to the following statement from the military authorities in 1706: 'All the regiments raised since the disuse of pikes have provided bayonets... at their own charge. Few of the officers agree in the sort of bayonets fit to be used or in the manner of fixing them as may appear by the various sorts there are of them in the Army ⁽¹⁾'. This soon led to the setting up of the Board of General Officers by Royal Warrant in 1707, their brief being to regulate the type, quality and supply of uniforms and equipment within the British Army. 'Patterns', to be kept at the Controller of Accounts' office in Whitehall, were made for each item of equipment. These were to be used as the specifications for future orders, but were still very liberally interpreted by most regimental suppliers.

During the Duke of Marlborough's campaigns from 1702 until 1711 the socket bayonet began to replace the plug bayonet. As many of the early 'split socket' bayonets had a knife type blade they were probably carried in the same way as plug bayonets. Most modern authorities have presumed that sheaths were suspended from the waist belt in a vertical position to the left of the belt buckle ⁽²⁾. The scabbard had a bridle leather body with an external brass or iron chape at the tip. The leather was stitched at the side or rear, so that the seam was not visible to the observer from the front. A brass or iron 'hook', or 'frog stud' was riveted through the front of the leather body. The scabbard was slipped into a buff leather strap, with the hook protruding through a slot in the front, which had a loop at the rear to slide on the waist belt. This 'frog' was sometimes stitched to the belt. Two examples of scabbards from this time were described as 'thick russet leather covered wood sheath with iron tip...' in a 1970s catalogue ⁽³⁾. A third example has

'Few of the Officers Agree...' British Bayonet Carriage in the 18th-19th Centuries(1)

GRAHAM PRIEST

A collector surveys the evolution of British socket bayonet scabbards, and the methods by which they were carried, during the 18th century and the Napoleonic Wars.

been noted in a US collection.

In 1722 the colonels' choice of military supplies was restricted even further by the introduction of the Ordnance System. All of the components of weapons were supplied by the London and Birmingham contractors to the Tower of London. Here each item was checked and gauged against the pattern before being stored. When arms were required, approved contractors 'set up' the final product from the parts on hand. Although many regimental variations continued until the mid-1740s, uniformity gradually began to creep in.

Around this time the well known life-sized wooden images of soldiers, used as recruitment 'posters', supported the theory that the triangular-bladed bayonets for the 'Land Pattern Musquets of the Kings Pattern' were suspended from the front of the waist belt in several regiments around 1727. The leather scabbards were provided with external brass or iron chapes and the bayonet socket was projected away from the body ⁽⁴⁾.

By 1735 Grenadiers of the 1st Foot Guards, and possibly other regiments of Foot, were provided with a new double frog to carry their sword and bayonet over their left thigh. *The Grenadiers Exercise* published by Bernard Lens in 1735, and *The Gentleman Volunteer's Pocket Companion, describing the Various Motions of the Foot Guards, in the Manual Exercise...* printed in 1745, both showed a similar belt arrangement ⁽⁵⁾. A broad buff leather waist belt with a D-shaped brass buckle was given a permanently attached buff extension on the left side. A

strap, slightly narrower than the waist belt, was angled downwards from the rear of the buckle to support the widest end of a triangular fold of leather originating further around the belt. The extension was doubled to enclose a curved sword scabbard at one end and a bayonet sheath closer to the attachment point on the belt. Lens's coloured drawings clearly showed that the scabbards were retained in the frog by simple iron hooks cut through the front of the frog. The scabbard bodies were painted black, presumably to indicate that they were made of bridle leather rather than buff. The bayonet and sword sheaths were also provided with external iron chapes with straight edges. The frog was so arranged that the basket hilt of the sword and the socket of the bayonet protruded away from the thigh of the wearer.

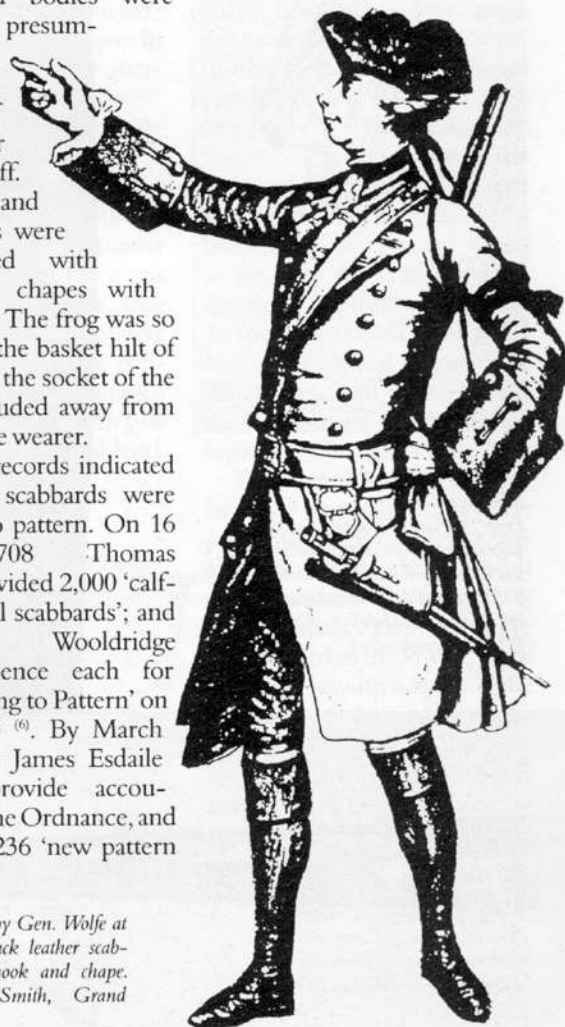
Ordnance records indicated that bayonet scabbards were also subject to pattern. On 16 January 1708 Thomas Hawgood provided 2,000 'calf-skin and metal scabbards'; and Humphrey Wooldridge charged 3½ pence each for 3,000 'according to Pattern' on 21 May 1723 ⁽⁶⁾. By March 1740 Peter & James Esdaile began to provide accoutrements for the Ordnance, and produced 43,236 'new pattern

Leather scabbards for Bayonets' during the following eleven months.

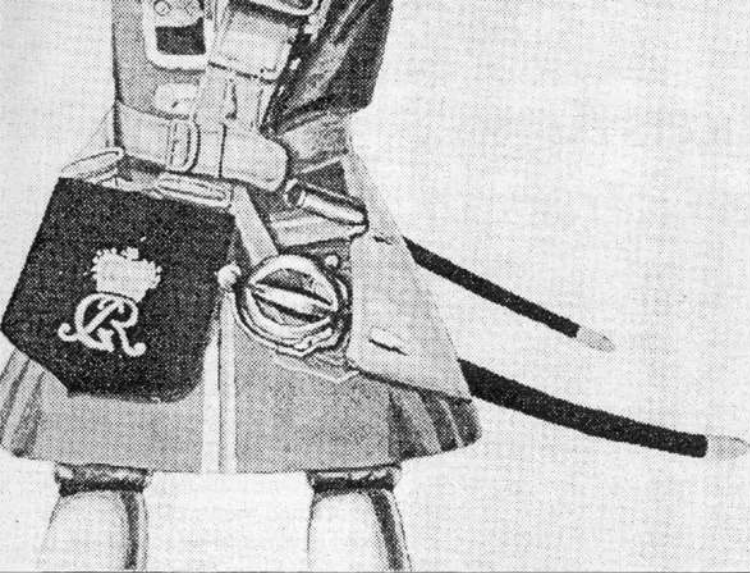
In 1742 some useful pictures of current equipment were provided by the *Representation of the Clothing of His Majesty's Household and all the forces upon the establishments of Great Britain and Ireland*. It would seem likely that the 'new pattern Leather scabbards' made by the Esdailes would feature in these illustrations. Unfortunately the foreshortened views of the sword and bayonet in wear precluded any accurate identification of the scabbards concerned. What is certain is that the combined triangular sword and bayonet frog was still being worn. No chapes were visible on the scabbards.

The 1751 Warrant

New regulations were issued by Warrant of 1 July 1751 ⁽⁷⁾. This time David Morier's paintings captured the appearance of the Grenadiers in a variety of poses (see 'MT' No. 36, p.32, and No. 37, p.38). The pictures still illustrated the



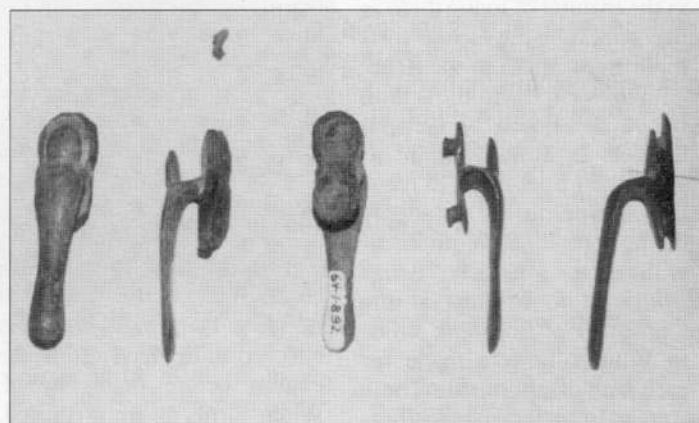
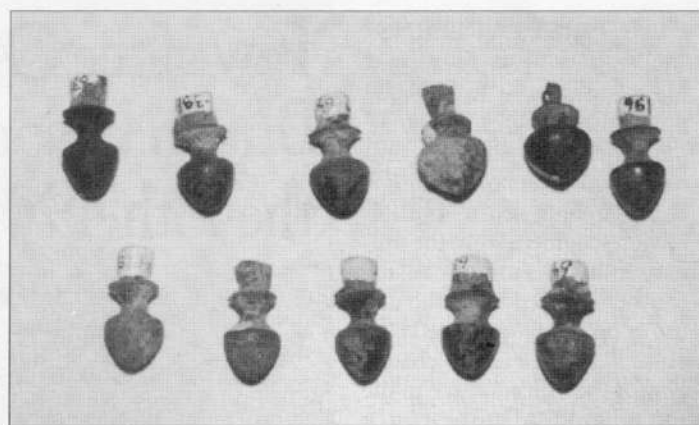
Bayonet frog used by Gen. Wolfe at Quebec, 1759: black leather scabbard with brass hook and chape. (Capt. Hervey Smith, *Grand Magazine*, 1760)



Above:
From 'A Plan of Discipline composed for the use of the Militia of the County of Norfolk', London, 1759: external hook on scabbard visible through waist belt frog. (Courtesy P.J. Haythornthwaite)

Top left:
Combined sword and bayonet frog used by Grenadiers of 1st Foot Guards: black leather scabbards, iron hooks and chapes. (Bernard Lens, 1735)

Centre below:
Black leather scabbard with brass hook and internal chape, used at Ft. Ligonier, USA, c.1758-66. (Fort Ligonier Assoc.; photograph Dick Marsden)



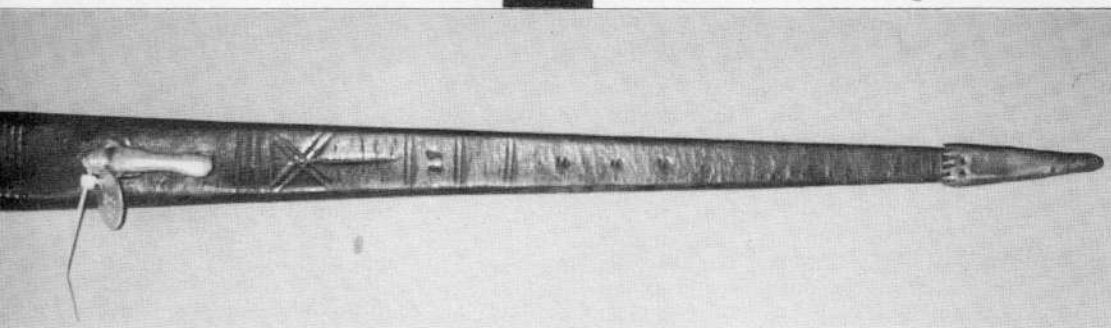
Top right:
Brass 'peg' finials from Ft. Ligonier; the iron funnel-shaped internal chapes have disappeared. Twine bound around the waist of the peg retained it, protruding from the leather. (Fort Ligonier Assoc.; photograph Dick Marsden)

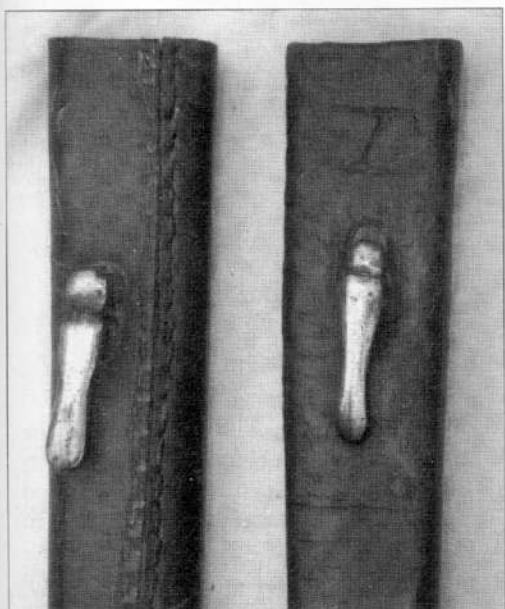
Above right:
Some of the brass and iron scabbard hooks used at Ft. Ligonier; the internal washers can be seen. (Fort Ligonier Assoc.; photograph Dick Marsden)

combined frog in use, but this time the socket of the bayonet was worn towards the body. It is thought possible that the 'new pattern' of sheath was connected with this change in practice.

When the triangular-bladed socket bayonet was introduced the leather body of the scabbard had to be formed around its blade shape. When the socket was worn away from the body the frog hook was attached to the widest face of the scabbard. This hook then pierced the frog in the manner drawn by Bernard Lens. If the socket was to be worn towards the thigh the method of attaching the hook to the frog had to be

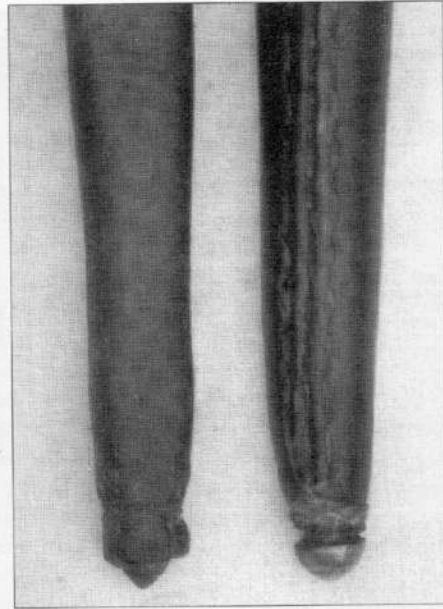
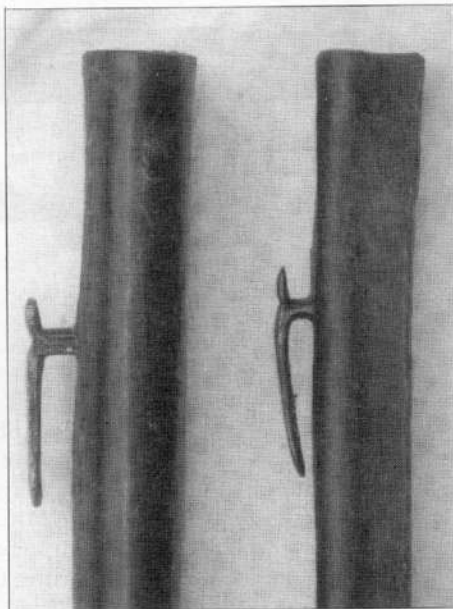
Left:
Scabbard with added brass chape, c.1750. HM Tower of London, Acc. No. X.300. (Author's photograph)





Top left/centre:

Scabbards from c.1750 (right in each pair) and c.1784. On the earlier example the stitching is at the rear; on the later, it moves to the same face as the hook. (Priest Colln., author's photographs)



Top right:

Scabbard finials bound with twine: c.1750 (left) and 1784 (right). (Priest Colln., author's photograph)

altered. Either a hole had to be cut through the frog at the rear to allow the original scabbard to be utilised; or the frog stud had to be attached to one of the narrower faces of the scabbard to permit the original frog opening to be used. Morier's painting of the Grenadiers from the 34th Foot clearly shows long brass hooks on sword and bayonet scabbards projecting through the outside of the frog⁽⁸⁾. It would therefore seem that the bayonet scabbard was redesigned with the hook on one of the shorter faces to attach to the original frog opening. These Grenadiers also had external brass chapes on the tips of their scabbards.

Some substantive evidence for the above theory was also provided by a rendering of General James Wolfe, sketched by his ADC Captain Hervey Smith, and published in *Grand Magazine* in 1760. Wolfe was shown wearing a fusil bayonet in an elaborate frog with the socket adjacent to his thigh and the hook attached to the apex of the triangular scabbard body. An external chape, probably of brass, was clearly portrayed on Wolfe's sheath. Obviously this equipment might not be standard Ordnance issue, as officers normally purchased their own accoutrements from military

suppliers. The frog illustrated in Wolfe's portrait was unusual in that it carried only the bayonet. The attachment buckles, clearly portrayed, demonstrated that the waist-belt could be worn without the bayonet carrier if required. (See also 'MI' No. 9, pp.51-52.)

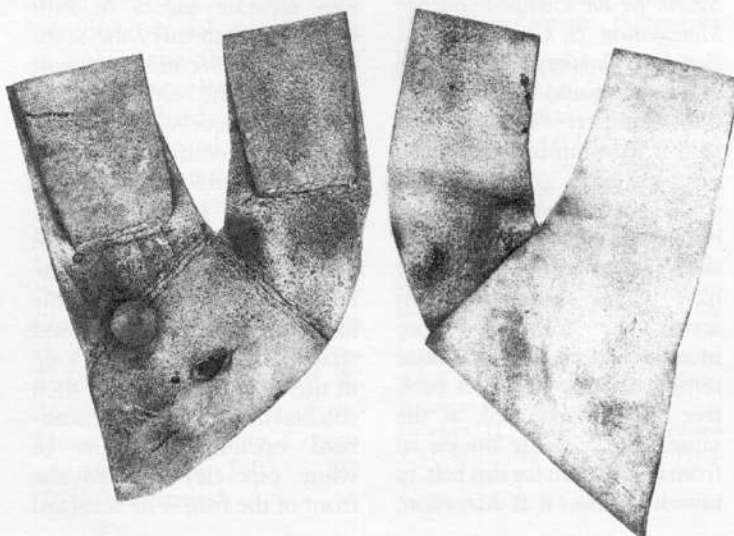
THE FORT LIGONIER EXCAVATIONS

Some interesting archaeological evidence from Fort Ligonier, Pennsylvania, provided the first accurate data about scabbards and frogs issued to British troops. Excavations carried out at the fort in 1960-65 and 1974 discovered perfectly preserved examples of wood, leather and metal artefacts in a stream bed adjacent to the site⁽⁹⁾. The fort had been built by the forces of General Burd on 3 September 1758 and was decommissioned and abandoned in 1766. Among the

relics unearthed were 36 whole or partial socket bayonets, six scabbards (one almost complete), six belt frogs, 40 brass or iron scabbard hooks, and 18 brass scabbard finials.

All except one of the bayonets were of British Land Pattern design (one locally made?) with triangular blades. The exception was a socket bayonet with a flattened hexagonal blade known to have been carried by German troops in British service in the last quarter of the 18th century⁽¹⁰⁾. These bayonets were probably of German/Dutch origin.

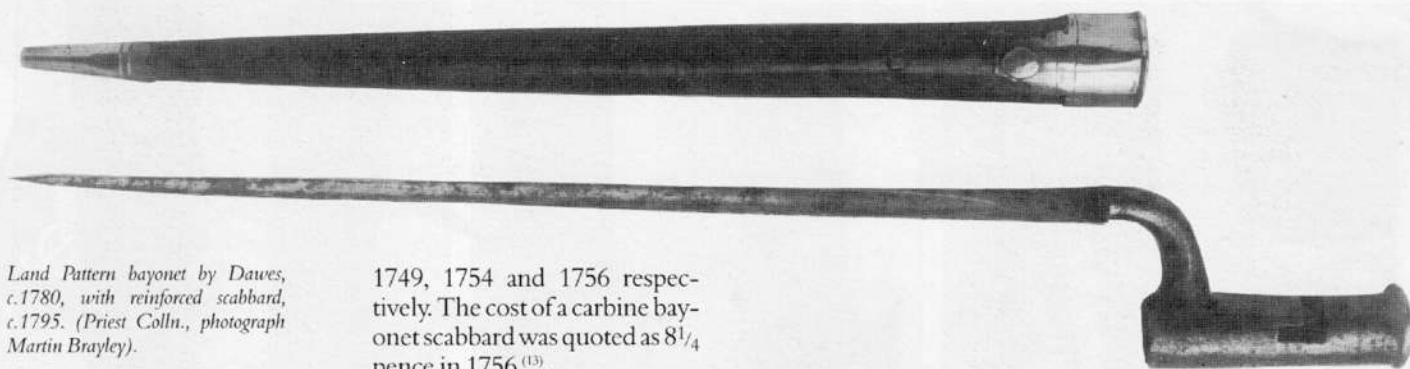
The almost complete scabbard was made of black bridle leather with a body of triangular section. On the widest face was riveted a waisted brass frog hook of pleasing decorative shape. The hook had a concealed 'figure of eight' shaped brass washer engaged with two extensions inside the scabbard.



The front of the sheath was decorated with tooled lines. The scabbard body was stitched at the junction of the two shortest faces directly opposite the hook. Missing from the tip of the scabbard was any form of chape; however, 18 brass 'pegs' discovered on the site were finials from internal chapes provided for the sheaths. Originally a thin iron sheet 'funnel' was sewn inside the scabbard tip; brazed to its narrowest circular opening was a brass finial of waisted acorn shape, only the brass protruding from the leather scabbard. Twine was bound round the base of the finial to retain it. When corrosion had dissolved the iron chape the brass had separated from the sheath.

The leather frogs were similar to the types used in the early part of the 18th century. A single piece of leather was folded at the top and sewn to form a belt loop. A smaller piece of leather was stitched to the lower part of the strap leaving room for the insertion of the scabbard. An opening was cut into this loop to accept the scabbard hook. Interestingly, rivets with tin-plated washers reinforced the weak points in the stitching.

Buff leather frog of 1786 pattern for use with cross belt; outer face plain, inner face showing stitching and button. (Priest Colln., photographs Ivan Priest)



Land Pattern bayonet by Dawes, c.1780, with reinforced scabbard, c.1795. (Priest Colln., photograph Martin Brayley).

Several varieties of frog hook were discovered. Some might have originated on sword sheaths. The surviving iron examples demonstrated that some scabbards were mounted with this metal.

The specimens at Fort Ligonier suggested that British forces c.1760 had begun to wear bayonets separate from their swords. General Wolf had adopted this idea by 1759. Earl Howe ordered the men of the 58th Regiment to alter their equipment to suit the new Light Infantry tactics in the wild American terrain: in 1758 the instructions included '... no Sash or Sword, nor even Lace...' ⁽¹¹⁾. The troops at Fort Ligonier had probably ceased to carry swords with their bayonets.

Dating for the rear-stitched scabbard was confirmed from other archaeological remains. On exhibition at Charlestown Visitor Centre in Cornwall were objects recovered from the shipwreck of HMS *Ramillies* sunk off the Bolt Tail, Devon, on 15 February 1760. Among the musket brasswork and other artefacts raised was a sheath identical to American examples. This form of scabbard was in service for at least 40 years, as yet another example was lifted from the wreck of HMS *Colossus*, lost on the Southward Well Reef, Scilly Isles on 10 December 1798 ⁽¹²⁾. In both cases it was uncertain whether the scabbards formed part of the accoutrements of naval personnel, Marines, or Army units being transported by the warships.

Some Ordnance records concerning scabbards were informative for this period. The Esdaile brothers were still in business providing a variety of sheaths for 'Spanish bayonets', 'flat Bayonets' and carbines in

1749, 1754 and 1756 respectively. The cost of a carbine bayonet scabbard was quoted as 8¹/₄ pence in 1756 ⁽¹³⁾.

The Short Land Pattern Musket

When the Short Land Pattern Musket was officially adopted on 11 June 1768 a wider blade was introduced as part of a redesigned model of socket bayonet. Previous types, such as the Ligonier examples, were now referred to as 'old Pattern'. By 25/26 July 1775 documents stated that 'As the old Pattern Bayonets are now totally out of use for Short Land and Militia Muskets, new Pattern scabbards are wanted for them' ⁽¹⁴⁾. In a request of 24 March 1778 the regimental agents of the 13th Foot mentioned that the older sheaths were unsuitable as they would not take the 'Broad Shouldered Bayonets' now issued.

At this time a new Clothing Warrant (of 19 December 1768) was in force. The illustrations still showed a waist belt being worn beneath the open uniform coat. A curved hanger was shown in the pictures, but this was abolished for rank and file during the same year ⁽¹⁵⁾.

Bennett Cuthbertson, a contemporary of the Clothing Warrant, had very strong opinions about the wearing of bayonets. In his publication *A System for the Compleat Interior Management & Oeconomy of a Battalion of Infantry* he advocated that belts should be worn over the shoulder: 'The bayonet belt, if worn around the waist, not only heats and confines a soldier so much about the loins, but if buckled over his coat... shows whatever defects he may have in his shape... if worn across the shoulder, those inconveniences are at once removed, as he becomes cool, free and unrestrained, at the same time... One buckle in front is sufficient for this belt, to raise it or lower it at discretion;

its length should be, the upper part of the carriage for receiving the bayonet, to rise to the hip button of the coat... the bayonet to be thrown so back, as not to interfere with the firelock, when shouldered; and to keep in such a position, a loop should be fixed to the hook of the bayonet, to fasten on the left hip-button, for which purpose, the bayonets are to be put in the belts, with the hook downwards...' ⁽¹⁶⁾.

FROM WAIST BELT TO SHOULDER BELT

Some years went by before his advice was heeded. On 20 March 1784 the Commander-in-Chief sent the following circular to all Regiments of Infantry: 'The waist belts of the Infantry are to be worn over the right shoulder, instead of round the waist, as formerly' ⁽¹⁷⁾. The belts were 2in. wide, of buff leather, and had 'a bayonet-carriage to slip on and off the belt, with two loops' ⁽¹⁸⁾. A frog of this description survived in the National Army Museum collection (reference 7009-22-10) and another example was noted.

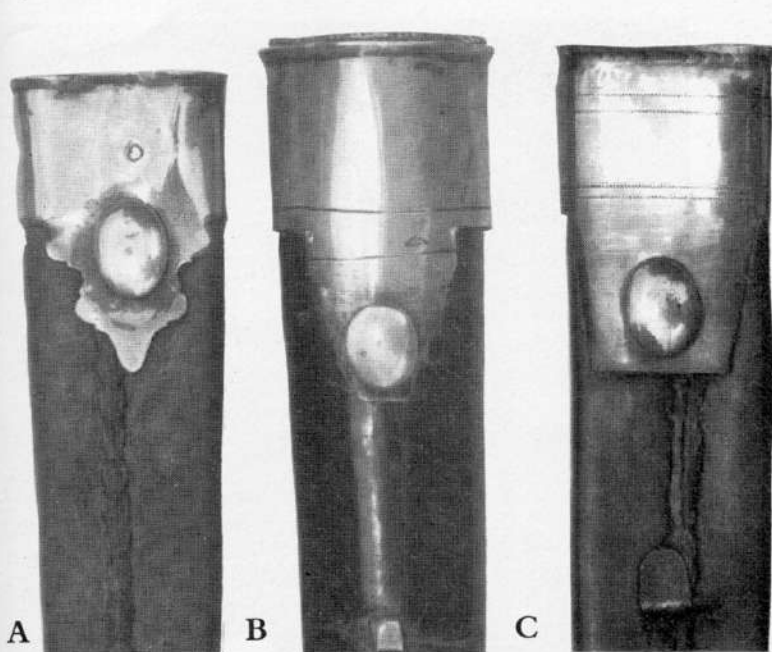
The frog was constructed of two separate pieces of buff leather, one to carry the scabbard and the second to support the frog on the belt. The larger triangular piece was folded at each end to contain the sheath and belt. Double lines of stitches fixed the leather together. The individual stitches did not pass completely through the buff, so they were not visible from the front. The second strap was sewn into a belt loop in the same way, but was then stitched into the top of the scabbard opening. Remains of white pipe-clay covered the front of the frog. The scabbard

hook had a slot in the rear of the frog in both examples, indicating that Cuthbertson's method of wearing the sheath had been utilised. One frog had a secondary hole punched adjacent to the slot: a thong was probably passed over the scabbard hook through this opening for extra security.

Another interesting feature on one carrier was the presence of a ¹³/₁₆in. diameter button sewn at the seam in the scabbard loop. The button was a flat disc of pewter with a spun or turned rear surface and a soldered iron wire loop. Twenty-three similar buttons were found at Fort Ligonier ⁽¹⁹⁾. This button may have engaged with a buttonhole on the uniform coat to prevent the frog from sliding out of place.

The new shoulder belt arrangement stimulated discussion about the bayonet scabbard. An order was made on 23 November 1784 '... that the proper clerks bring to the Board some of the bayonet scabbards of the patterns formerly in use and of as many different patterns as there are. And that artificers report what will be the expence of the seam of the bayonet scabbard being sewn on the flat side instead of the edge and of putting a longer chape in the inside and whether he thinks that any inconvenience may attend either of the above alterations' ⁽²⁰⁾. By 10 December deliberations were complete, and it was stated that '...a Report from the Contractors signifying that no further Expence will attend the proposed alteration in the Bayonet Scabbard. Ordered this Alteration be made in future' ⁽²¹⁾.

Associated with the previously described frog was a scabbard which fulfilled the




Reinforced brass scabbard lockets with rounded studs, c.1795; stitches (A, C) and curved face (B) indicate that different frogs were used. (B) and (C) have internal iron 'hooks'. (Priest Colln., photographs Ivan Priest)

description of 10 December. It greatly resembled the Ligonier type except that the stitching was now placed on the same face as the frog hook. When it was placed in the frog the hook and seam both faced the body of the wearer. The white pipe-clay on the frog and smooth black bridle leather of the scabbard would have presented a very military appearance. It was not possible to compare the length of the internal iron 'funnel' inside the scabbard to see whether it was longer than the earlier type. Almost certainly the position of the stitching was changed due to the new frog arrangement.

The survival of the Ligonier-style scabbard in service until c.1798 demonstrated that some units were still issued with the older type of sheaths in parallel with the post-1784 variety. This might be due to the use of obsolete equipment on board naval vessels.

As the socket bayonet for the Land Pattern Musket developed, the semi-circular guard at the base of the blade was necessary to support the weapon on the leather lip of the scabbard. The evenly tapered point also had to fit snugly within the internal chape of the sheath. Some problems were encountered

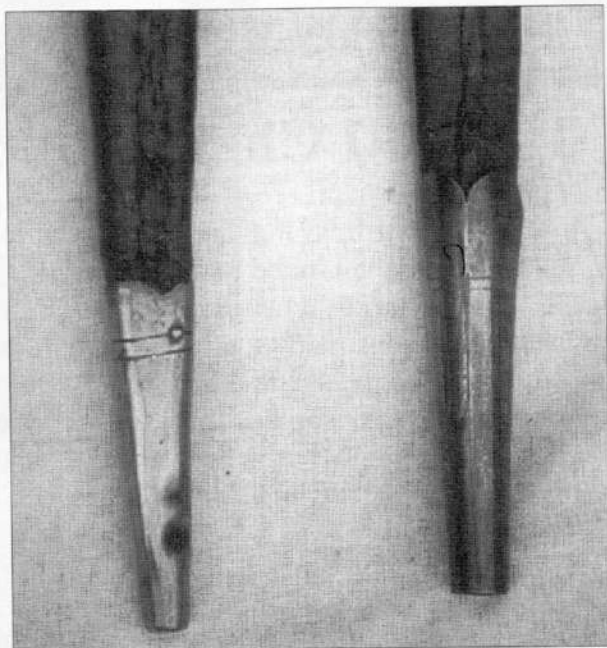
with the construction of the cases, as Captain Hinde, in his *Discipline of the Light Horse* of 1778, was recommending that 'The chapes and hooks of the swords are at all times to be compleat and good; for which purpose, the commanding-officers of Companies must have some spare ones constantly in store' ⁽²²⁾. Some scabbards lost their internal chapes. We discover that '... the men found much inconvenience from the scabbards being pointed with a button instead of a chape as they frequently broke off, destroyed the leather and left the point bare' ⁽²³⁾. Local remedial action was made by the application of external brass chapes, some with decorative edges, to damaged sheaths ⁽²⁴⁾.

The evolution of the external chape was matched by attempts to prevent the hook from being torn from the face of the leather body. Swords had possessed a reinforced metal mouthpiece, including the frog stud, for many years. Privately purchased scabbards for bayonets probably adopted similar procedures at quite an early date. Ordnance interest in this idea began during the 1790s. As the mouthpiece was obscured by the bayonet frog, contemporary illustrations were limited in their depiction of this improvement, but a plate by P. W. Tomkins of a member of the Honourable Artillery Company survives from 1803. 

To be continued

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Reinforced brass chapes, c.1795; small rivet on left example; stitching shows that similar frogs were used. (Priest Colln., photograph Ivan Priest)

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Notes

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- (13) Skennerton, I.D., & Richardson, R., *op cit.*, pp.35, 36.
- (14) *Ibid.*, p.37.
- (15) Barthorp, M., *op cit.*, p.40.
- (16) Priest, G., *op cit.*, pp.22-24.
- (17) *Ibid.*, p.24.
- (18) War Office Papers, Kew, WO 26/32 pp.295-8.
- (19) Grimm, J., *op cit.*, p.66.
- (20) War Office Papers, Kew, WO 47/104 p.640.
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- (22) Priest, G., *Op cit.*, p.125.
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The 1991 Chicago Show

As the third Saturday in October neared, modellers from across the United States and Canada — and some from as far away as England and Europe — touched-up their proudest summer military miniature projects, finished packing the bags and headed towards the nearest airport. For hundreds of modellers the highlight of the modelling year was at hand, and the sooner it got underway the better. The 1991 Chicago Show had arrived.

Those who regularly attend the Chicago Show will tell you that the exhibition itself is simply the highlight of a very enjoyable weekend. Not only is it an opportunity to see good friends for what may be the only time each year, but the non-stop social schedule from Thursday evening until Sunday afternoon is enough to exhaust even the most fit among the throng. The three to four-day period surrounding the show is filled with officially organized social activities aimed at enabling those attending the show to renew old friendships and make new ones, as well as unofficial sightseeing junkets to the many excellent museums in the greater Chicago area, and an assortment of informal gatherings at the homes of some of the better-known members of the MMSI (Military Miniature Society of Illinois).

The traditional gathering at the home of Sheperd Paine is an absolute must for the first-time visitor, and a virtually automatic stop for the 'veterans'. Shep's museum-like home is now almost legendary, and the afternoon is one of the most pleasant diversions in a very busy weekend. For the past several years Joe Berton has been inviting visitors to his home on the Thursday before the show, but this year this informal gathering shifted to 'Sidd Finch's Restaurant', named for the fictional character

portrayed by Joe in George Plimpton's award-winning *Sports Illustrated* article some years ago.

By the time the show doors opened to exhibitors at 8:00 a.m. on Saturday morning (the show opens to the public at 10:00 a.m.), modellers, spectators, collectors and dealers were ready to get down to some serious miniature watching, and this year's show offered the usual high standard of modelling excellence. In all, over 150 exhibitors entered nearly 1,500 separate pieces on over 90 eight-foot tables. This year the focus seemed to be firmly on the single figure, as a wide range of very talented painters and sculptors entered literally dozens of medal-quality figures. While in years past Chicago has been famous for outstanding dioramas (boxed and open) and vignettes, this year's trend seems to be common to other competitions around the world; single figures, primarily 54mm stock figures, have become more popular than ever.

For those unfamiliar with the exhibition, the Chicago Show employs the 'Open'

Right:

'Ulan, 11th Regiment' by Derek Hansen, an 80mm scratchbuilt which won a Gold Medal in the Open Division as part of a group of figures. (All photos by Nick Infield)

Far right:

'Desvaux de St. Maurice' by Greg DiFrance, a painted stock 54mm figure which won a Gold Medal in the Painters' Division.



'Officer, 16th Lancers, 1846' by Jim Holt, a 120mm scratchbuilt, won a Gold in the Open Division.





The originality of Kim Jones's 120mm scratchbuilt 'USAF Officer, 1945' and his Scotty caught the eye at once.

system. The exhibition is divided into three tiers: *Basic* for beginners (in which Certificates are given), *General* or intermediate (Pewter Medals and Certificates), and *Advanced* (Gold, Silver and Bronze Medals, and Certificates).



'Drummer, Swiss Guards' by Phil Kessling (54mm modified) collected a Gold Medal, Painters' Division.

The Advanced competition is in turn split into three divisions: *Ordnance* (for plastic models unaccompanied by a figure), *Painter's* (aimed at recognizing excellence in painting achievement), and *Open* (for converted and scratchbuilt figures, vignettes and dioramas). A varying number of awards are given in each level and division depending on the quality of work present. The system allows the awards committee to recognize excellence wherever it appears, without the constraints of a categorized first-second-third format.

Judging is accomplished while the show is in progress by active modellers working with assistants either being trained as future judges, or by request to learn more about the system. As many of the judges are also competitors, their judging areas are predefined so that they can set up their own exhibits outside their judging areas. Because modellers do not really compete *against* each other, but rather *with* each other against a set quality standard, the use of active modellers as judges ensures that the most knowledgeable modellers are evaluating the work. Chief Judge

Shepherd Paine closely monitors the performance of each judge to ensure that his decisions are balanced and fair.

Among the many entrants who dazzled the judges and spectators with their 54mm painting skills in the Painters' Division was **Derek Hansen** (from England), who entered some of the best painted figures seen in recent years — particularly his 'Bat Masterson' figure, which collected a Gold Medal. **Phil Kessling** returned with a smaller, but no less impressive exhibit, earning a Gold Medal for his Drummer of the Swiss Guards. Perennial Gold Medallists **Greg DiFranco** and **Jerry Hutter** each entered stunning LeCimier French Generals; and relative newcomers **Don Weeks** and **Keith Kowalski** earned awards for their outstanding exhibits of Chota Sahib Indian Army Officers.

While the smaller scales seemed to dominate, there were still plenty of fine large scale painted figures, including **Bob Knee's** fascinating Silver Medal-winning exhibit depicting a variety of modern camouflage-clad figures. Bob's work is among the best on show each year, and during

Captions to colour photographs overleaf:

(A) 'Bat Masterson' by Derek Hansen (54mm); Gold Medal, Painters' Division.

(B) 'Officer, City of London Yeomanry' by Keith Kowalski (54mm); Silver Medal, Painters' Division.

(C) 'Gen. Bessières' by Jerry Hutter (54mm); Gold Medal, Painters' Division.

(D) 'Werner Voss' by Mike Good (150mm scratchbuilt); Gold Medal, Open Division.

(E) 'Turkish Standard Bearer' by Jim Woodley (30mm flat); Gold Medal, Painters' Division.

(F) 'Janusz Radziwill' by Jim Johnston (120mm conversion); Silver Medal, Painters' Division.

(G) 'A Hasty Departure: Eastern Cape, 1846' by Bill Horan (54mm conversion); part of Gold Medal and Best of Show exhibit of vignettes.

(All photos by Nick Infield, except G by Bill Horan)

the past year he has been teaching a painting class to members of the Atlanta Soldier Society, resulting in some dramatic improvement among his students. **Scott Eble** and Tulsa's **Mark Mindeman** each turned up with excellent renderings of Mike Good's Poste Militaire release of WWII RAF fighter ace 'Sailor' Malan. **Steven Weakley's** medieval knights were particular crowd favourites; and the gorgeous flats by **Jim Woodley** and **Mike Taylor** of England (both entered by proxy) were among the most talked-about pieces at the show. Hopefully both Jim and Mike will visit next year in person, as there were many eager to meet these talented painters.

The Open Division again featured an array of excellent scratchbuilt and converted figures and dioramas. Among the most notable entries were several fine box dioramas. Perhaps the best was a Viking street scene by Canadian modeller **Joe Videcki**; Joe's converted 54mm figures were outstanding, and the mood created by the subtle lighting effects was a key to the success of the scene. **Dennis 'GQ' Levy** of Philadelphia

A



B



C



D





'Irish Galoglas', a 70mm stock figure, brought Gunner Sergeant John Bernier a Silver Medal, Painters' Division.

entered a fascinating ceiling-perspective scene of a motel gangland hit, complete with 'moll' in the bathroom and dark-clad hitman stealthily leaving the room. A newcomer to the Chicago Show was **Nick Infield**, whose impressive 'Napoleon's Campaign Tent' was a favourite with many, and a Bronze Medal winner.

Jim Holt of Chicago, who last year collected a Silver Medal for a WWII vignette, moved up to a Gold Medal this year with a stunning switch to the Victorian era featuring three superb 120mm scratchbuilt single figures, and an ambitious diorama depicting the return of the Light Brigade. Another British first-time visitor, **Gary Joslyn**, entered an impressive group of 54mm conversions, including two based on a single figure, which was displayed (unpainted) between the two finished figures (Silver Medal) — a very clever idea and one that no doubt gave others some food for thought. Chicago Medalists **Mike Good** and **Bill Ottinger** each collected Gold Medals, Mike for another of his patented large scale busts, this time of WWI German ace Werner Voss, and Bill for his 54mm mounted Historex figure of a 5th Chasseur charging with the reins in his teeth. Silver medalist **Jim Johnston** showed his best work to date, including excellent large scale conversions of French Major Jolly and Janusz Radziwill. **Derek Hansen's** group of scratchbuilt and converted figures depicting soldiers of the Imperial German army were stunning, and **Brian Stewart's** beautifully executed conversion of the Post Militaire Conquistador figure was a true masterpiece.

In all, 16 Gold Medals were given in the Advanced Painter's and Open Divisions, including six to modellers who had never



received gold at Chicago before — figures more or less in line with the results last year. The most surprising revelation at the show was the dramatic increase in Silver and Bronze Medal quality work: some 16 Silvers and 17 Bronzes were bestowed in the Open Division, and 17 Silvers and 24 Bronzes in the Painters' Division. A total of 46 Certificates were awarded in the two divisions com-

bined. More than anything, this is a reflection of the steady increase in painting skill among the modellers of North America.

The dealer area at Chicago is modest by European standards, and focuses on miniature mail-order businesses, flea market-style tables, and book, print, militaria and figure base dealers. Such miniature retail operations as Red Lancers, Cush, Corporal

Tuna and The Hobby Chest were present with a vast array of kits not generally available at the ever dwindling number of hobby shops catering to miniaturists around the US and Canada. There were many bargains to be had for those able to break free from the lure of the exhibition hall, and business seemed to be brisk throughout the day.

As always, the MMSI turned in an almost superhuman effort in keeping so many 'balls in the air', and credit must go to President Dave Peschke, Shelly Stein, Bob Hennings, Judy Brown, Joe Levato, and an army of dedicated and hospitable people who make the Chicago show such an enjoyable one for all of us who attend each year. Special thanks must also go to Nick Infield for his resourcefulness in taking the outstanding transparencies you see on these pages amidst the chaos of a very busy show. For those at the show who didn't get a chance to meet Nick, he was that good-natured English guy crouching behind the tripod and macro lens most of the day.

By show's end, all were ready to stow away the figures and get together for one last big bash, and the hospitality suite stayed open until the small hours of the morning as modellers mulled over the day's events, compared notes and talked of projects yet to come. The real die-hards even managed to get back over to Shep Pain's on Sunday for a Philadelphia 'cheese-steak' fest, with the ubiquitous Dennis Levy wearing the chef's hat. By late Sunday afternoon most had left Chicago, heads swimming with ideas for next year's masterpieces, and muttering fervent prayers that the photos they had taken would come out. Only 364 days until next year's show...

Bill Horan

Feature figures

Readers wishing to model figures based on subjects featuring in articles in this issue may find the following suggestions helpful, though they do not pretend to be a comprehensive list of available castings, and conversion will often be necessary:

US Artillery, Mexico, 1846-48: Taxdir — US Army Sergeant; Andrea — US Dragoon (both 54mm).

German Jäger, 1915: Heckler-Goros — vignette, Reserve Jäger & Russian farmer (54mm); Scale-Link range (54mm).

British Army, Zululand, 1879: Almond — Soldier, 24th Foot (90mm); Mil-Art — Officer, R.Scots Fusiliers, and C/Sgt., 24th Foot (both 80mm); Hussar — Pte. Hook (90mm); Tiny Troopers — Lt. Bromhead and Trooper, 17th Lancers (both 120mm).

Plains Indian War-Shirts: Hussar and Almond produce several suitable figures, both mounted and afoot, in 90mm and 54mm.

Franco-Prussian War art: Hussar — Hesse Cassel infantryman, 1866; Shetland Island Toy and Model Co. — Prussian Grenadier, 1871.

Gallery: A 30 Years' War infantry officer may be converted from most suitable ECW castings; or Barton Miniatures' 'Athos' in 90mm.

Small Arms from Hereford

A cottage industry replica weapons specialist who has the British Army as his primary customer could be said to have cornered the market nicely — and Wilf Charles of Present Arms, based in Hereford, clearly takes great pride in a fine product that is in many ways unique. Wilf produces modern and historic small arms in pewter which come to the customer either as kits or fully assembled and finished display items, mainly to one-quarter scale.

The Army connection was almost a 'natural' when Present Arms become more widely known after transitioning from a spare-time hobby into full-time production in December 1990. The UK Ministry of Defence, by contracting Present Arms to supply miniature weapons finished literally to presentation standard, saw an ideal opportunity to update the traditional tankard or other ornament given to officers and men who were retiring or being posted from one unit to another.

As Wilf Charles points out: 'Some individuals who move around a good deal during their Army careers can end up with boxes full of tankards. A well-finished and suitably inscribed machine gun or other familiar weapon, mounted on a base complete with the regimental badge, was felt to be not only far more acceptable, but would serve as a more tangible reminder of military service. Volume orders have since borne this out — I now have commissions from all the UK regiments.'

Most of Wilf's business is by mail order via advertisements and the all-important word of mouth, although he maintains stocks at regular retail outlets. These include

the many regimental shops on Army establishments — a very important source of custom.

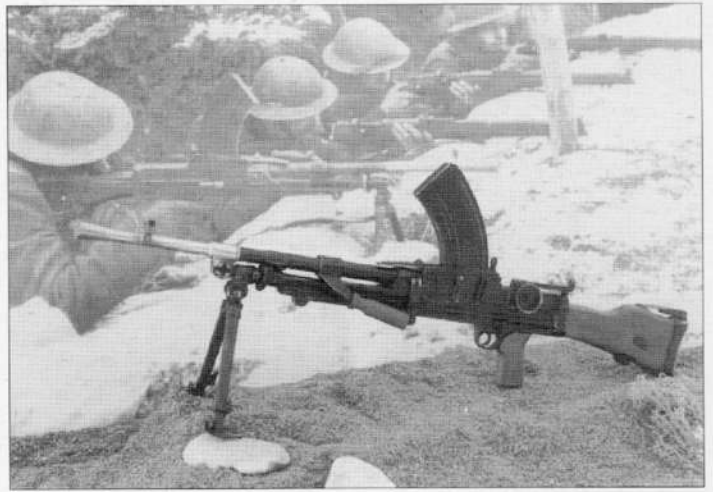
Present Arms guns, which now range from the recently-released Heckler & Koch MP5 machine pistol to tripod-mounted machine guns, are cast in a product known as 'American pewter'. More workable than English pewter, this raw material is more tensile, with less tendency to break during the moulding process, an important consideration in this type of casting.

Centrifugal casting is employed to produce the multiplicity of small components which go to make up the weapon, each new example of which is first machined entirely in brass as a master. This important stage, with the necessary lathe work, takes time, but Wilf Charles needs to have a master that will last.

Two or three moulds may be required for replicas of the larger-size original guns. Until recently Wilf designed all the castings himself with the help of his father; increasingly the volume of orders has meant putting the design work out to other pattern makers.

Components are packed into plastic bags for ease of despatch, each bag representing a sub-assembly which, in the case of the Bren gun, runs to a total of 60 'white' finish parts. The kits can be supplied with desk or wall-mounting brackets if required.

Customers who require a Present Arms weapon for display or presentation usually specify an 'antique' finish, which requires a lacquering process which 'blues' the component parts. A final buffing and any additional work is then carried out to complete the specific order, including



Present Arms' 1940-pattern Bren Mk 1, complete down to the butt-strap and the latched bipod legs, retails at £29.99.

mounting on a base and the inclusion of a brass plate to carry an inscription.

Since offering his first commercial gun, a Mk II Bren, Wilf has branched out. The Present Arms range includes an SA80 Individual Weapon which has proved to be the most popular item to date, although the historic machine guns, some of which have now been added, are all set to overtake it. In firearms terms the word 'historic' can be open to broad interpretation, as numerous time-honoured designs remain in service around the world long after the country of origin has updated its own armouries. The Canadians, for example, are among those armies which still use the Browning MG, little changed from its 1919 original which is already included in the Present Arms range. Orders from Canada, the other Commonwealth countries, and particularly Japan and France, are ensuring Wilf an encouraging inter-

national interest in his products.

There is virtually no limit to the firearms he could eventually add to the range; a selection of American Civil War equipment including a Colt Navy pistol and a rifle, sword and drum, the Russian RPG-7, and the Vickers .303 MMG are all in the pipeline. A German MG42 and a tripod for the currently-available MG34 are also planned.

By maintaining the 'quarter scale' size of all but the largest originals, Present Arms avoids clashing with the 'one to one' scale replica gun market,

Displayed, for scale, with a couple of 5.56mm rounds on a desert camouflage hat, the Light Support Weapon version of the Royal Ordnance SA80 family is 225mm long — about 9in. — in Wilf Charles's favoured one-quarter scale; it retails for £18.99.





At Euromilitaire '91 many visitors were ravished by the brass 'master' for Present Arms' Vickers .303in. MMG; the Editor himself had to be dragged away from the display case, muttering wildly about taking out a second mortgage and making an offer for the master, never mind waiting for the kit... At quarter-scale the Vickers is nearly a foot long (290mm), and makes an imposing display piece. The price is to be announced very shortly.

tally — experts on small arms while attempting to detail the very tiny weapons carried by model figures. Should they feel inclined to display the famous battlefield weapons of the past and present in a larger size, to bring out their functional design and aesthetically pleasing lines in their own right, a Present Arms replica should fill the bill more than adequately. We would not be at all surprised to see at some future model show the evidence that an ambitious and skilled 'scratch-builder' has been unable to resist the challenge of creating a large scale figure 'around' one of Wilf's beautiful little weapons.

Jerry Scutts

which can be surrounded by a minefield of prohibitive legislation. Modest dimensions ensure that these particular firearms are strictly for display purposes; and the appeal of perfect miniaturisation is seductive to the eye.

While Wilf Charles enjoys a comfortable lead in his chosen field, other manufacturers have latched onto his market. This is almost inevitable, although Wilf feels confident that by using cheaper materials for replica scale guns,

where the fine detail can be harder to obtain, other manufacturers will be aiming for a different type of customer.

Many modellers of military miniatures who have a penchant for modern history become — almost coinciden-

Military Miniatures Reviewed

Mike French Models, Tiny Troopers.

L1/Z: Private, 17th Lancers, Zululand, 1879 (120mm)

The third figure released by Mike French in his new 120mm range, cast mainly in resin, lives up to the high standards he has set himself. The 23 pieces comprising the kit come neatly packaged in small self-sealing bags within a bubble pack. Clear painting instructions are provided, together with a colour photograph of the completed model. But for any modeller requiring the ultimate reference, author Ian Knight and artist Rick Scollins have provided it in their exhaustive article on the Lancers in

Zululand in 'MI' No. 10; the same team include useful material in Osprey Elite No. 32, *British Forces in Zululand 1879*.

When preparing the pieces for assembly the one major task to carry out is the removal of the blocks of resin attached to each piece, an inevitable consequence of the casting process used. Care should be taken when carrying out this operation, as any protruding resin detail or undercut areas are inclined to be brittle. Especial patience should be exercised when preparing the upper and lower halves of the body, both of which have a considerable excess of resin at the waistline. This is best removed by the laborious and time-consuming method of gradually chipping away small slivers with a large craft knife. There must be more efficient means, but for me at any rate attempts to use a fine saw have not been conspicuously successful.

The most straightforward assembly is with superglue;

the pieces are of sufficient size to ensure really strong joints in spite of the fact that the uniting of the body sections and attachment of the arms is by butt joint. Some filling will, inevitably, be required, but is easily and quickly achieved with Milliput.

The only part of the kit produced in white metal is the 'bamboo' lance, cast in two sections. Although a small 'pip' and tiny depression are provided to form a simple glued joint, I would suggest that drilling small holes and inserting a fine wire pin before glueing would give a more robust joint.

Detail on the figure is beautifully crisp and fine: fingernails are modelled on the hands, and even the minute death's-heads on the regimental buttons are visible. The pose is casually 'at attention', and the uniform looks 'lived in', the nicely modelled creases and wrinkles capturing perfectly the effect seen in contemporary campaign photographs. The early foreign

service helmet has been very well modelled, and the bearded face is superb. All in all this figure should be an absolute joy to paint. **MI**



In general the auction houses will not look back on 1991 as one of their best years. The big two, Sotheby's and Christie's, have reported big drops in profits and increased redundancies among the staff. These losses need to be seen in context. The most dramatic falls have been in the area of top price items, especially Old Masters, where selling prices, at present, fall within the millions category. In other fields there have been losses, but they have not been quite so dramatic. A few areas, such as medals, seem to have flourished. If there seems to be one conclusion to be drawn from the present trends it may well be that good material within the lower price ranges still sells but the mediocre is less saleable.

At Sotheby's on 18 December a sale of military pictures, medals, arms and militaria was well attended and the bidding was fairly brisk. The picture section was not too successful, with about one third unsold; but the arms and armour notched up one of the best results for some time, with only ten per cent unsold. It is interesting to note that the vast majority of lots sold at prices either within or very near the estimates. One exception was a Turkish blunderbuss estimated at £1,000 to £1,500 which sold for £2,800; another was a pair of Forsyth duelling pistols which went for £1,800 against a top estimate of £700.

The militaria section was strong, with uniform and headress very

THE AUCTION SCENE



At Wallis & Wallis this good, rare officer's belt plate of the Manx Volunteers of the Revolutionary/Napoleonic Wars period sold for £310 at a recent sale. (Wallis & Wallis)

much in demand. Lance caps, even when slightly distressed, did well — an officer's of the 5th Irish Lancers sold for £1,400 and another in poorer condition went for £700. The uniform and bearskin of a Coldstream Guards officer made £300, and a bearskin of the

Grenadier Guards on its own sold for £260. It was, however, among the badges that there was the most dramatic rise in demand — a lot of just over 100 cavalry badges sold for £650 and a small collection of officers' badges made £650. A commemorative SAS dagger, featured on the front of the magazine *Guns Review*, made an astounding £600.

As is usual at these sales the great majority of bidders were dealers and the collectors were poorly represented. This is a constant source of surprise, for the dealer will quite rightly add his profit margin, and sell on for a higher price than the object made under the hammer. It may be that collectors tend not to be confident in their judgement and feel that if a dealer bought it then it must be genuine. However, lower costs are just one of the advantages of buying at auction, for there is an in-built safety clause in the agreement. Should an object be found to be incorrectly catalogued the house will refund the money. Since the houses are jealous of their reputation there is usually no great problem in reclaiming the price in cases where this can be shown to have happened. The period of redemption is 'limited' to five years, which is more than reasonable.

There are also advantages in selling

through auction, for the item is placed before a large prospective 'market' simultaneously, and it only needs two keen bidders to push the price up. Even if, unfortunately, the piece does not sell, the last bid indicates what the market considers the piece to be worth. Against these advantages must be placed the charges, which now run at 10%-15% per item, and the delays between sales, which can now be quite long. With such high charges it means that it is simply uneconomic to sell items of very modest value through the rooms.

Even if the individual collector feels that auctions are not for him, it is always worth while looking at the catalogues and price lists, for there is no better way of keeping in touch with market trends. It is not politic to assume that the prices recorded are going to apply to all similar objects: as this column has said many times, there are many variables which can affect prices. For instance, the rail chaos which recently paralysed travel around London on the same day as a Glendinning's medal sale almost certainly had an effect in that some buyers were unable to attend. On such wholly unpredictable factors depend the prices achieved on a given day; and the lucky collector, who does his homework, can still hope to find a (relative) bargain, if he will only make the commitment to be in the room when the lot comes up.

Frederick Wilkinson

ON THE SCREEN

Video Releases to Rent:

'Son of the Morning Star'

(Odyssey: PG)

'Gettysburg' (New Age: PG)

'Dances With Wolves' (Guild: 12)

The demise of the Western has meant that there has not been a film about George Armstrong Custer since Robert Siodmak's *Custer of the West* (1967); Mike Robe's three-hour two-part television mini series *Son of the Morning Star* (1990) is therefore a long overdue reappraisal. It is based on Evan S. Connel's biography of the same title, first published in 1984, and 'other historical accounts'. What distinguishes this version is that it is narrated by two women: Custer's wife Libbie (Rosanna Arquette) and the Cheyenne Kate Bighead, whose cousin Me-o-tzi apparently bore Custer's child. As would be expected, the two points of view sometimes contradict each other. Libbie clearly believed her husband could do no wrong; by contrast, Kate witnessed both the controversial attack on Black Kettle's village on the Washita River in 1868, and the infamous 'Last Stand'.

While the film portrays Custer's shortcomings, the final impression is of a vindication. Gen. Terry is seen to verbally countermand his own orders by giving Custer freedom of movement in the final campaign. This is a crucial scene: the conversation is shown as being witnessed by Custer's black cook Mary Adams. Custer is finally shown as being let down by his own subordinates, both of whom had nurtured feelings of resentment towards him over some time. Maj. Reno panics during the final battle, while Capt. Benteen refuses to go to

Custer's aid despite the written message that has arrived ordering him to come quickly.

Gary Cole is too lightweight an actor to convey the contradictions of a man ruthless enough to refuse medical attention to wounded deserters, yet romantic enough to ride 300 miles alone to visit his wife. However, the confused running battle culminating in the last stand is magnificently staged, with much authentic detail: soft copper cartridges jan in the trooper's trapdoor Springfield carbines, and troopers shoot their mounts to provide cover, or each other to avoid capture and worse. This is without doubt the most accurate portrayal yet on film of this famous battle.

We showed the video to our American Indian expert Richard Hook, who was equally enthusiastic about the attention to detail in the portrayal of the Indian characters. 'Good, in-depth research was visible on the screen throughout, sometimes showing surprising subtlety — Lakota and Cheyenne costumes differ in fine details of beadwork, which is quite remarkable. The gradual alteration in Plains costume with the growing white influence was also portrayed. Red Cloud appeared on screen wearing an accurate copy of the war-shirt visible in an original photograph; and Sitting Bull (played by Floyd Red Crow Westerman, who played 'Ten Bears' in *Dances with Wolves*) was stunningly convincing. Nobody really knows what Crazy Horse looked like (though see *MT* No. 1), but every known detail was

faithfully incorporated here: costume, medicine, paint, his facial scar, the right model of rifle — all this superb work contributed to a dramatic portrayal of great strength and individuality, conveying the dynamic and mystical sides to his character. The Crow and Arikara scouts were also excellent. Casting and wardrobe were uniformly remarkable — this is highly recommended.'

Jack Bender's television movie *Gettysburg* (1990), based on Mary Raymond Shipman Andrews' novel, begins with Confederate Capt. Carter Blair (Campbell Scott) being badly wounded during Pickett's Charge. Although expected to die, he is taken to the Scott Provisional Hospital in Washington. His brother Ben (Lucas Haas) leaves the family home in Atlanta in order to cross the lines, locate Carter, and bring him home. Meanwhile Abraham Lincoln (Jason Robards) visits Gettysburg to attend the dedication of the new national cemetery. Eventually all three meet up in a scene of reconciliation and hope.

Civil War buffs may find some interest here, but the two brief action sequences are filmed with a minimum of extras. The boy hero evokes memories of Disney family entertainment like *Johnny Shiloh*. The film was shot on location in Atlanta; and features José Ferrer as Senator Edward Everett, whose ponderous two hour speech preceded Lincoln's immortal address.

Kevin Costner's *Dances With Wolves* (1990) was based on Michael Blake's novel about Union cavalry Lt. John

Dunbar, assigned to a lonely frontier outpost, who befriends and learns to live with the Sioux. The film opens with a Civil War skirmish at St. David's Field, Tennessee in 1863. Dunbar, who has narrowly escaped the amputation of a foot, apparently seeks death in battle when he rides between the lines with arms outstretched, Christlike, unexpectedly precipitating a Union victory. Dunbar's reward is to have his request granted to be posted to the frontier, 'before it's all gone'.

The film won a clutch of Oscars and became an enormous financial success, confounding those critics who had prematurely dubbed it *Kevin's Gate*. Its popularity owes much to its stunning photography and a fashionable combination of New Age environmental and spiritual concerns. Like *Butch Cassidy and the Sundance Kid* (1969), it proved popular with audiences for whom Westerns traditionally have little appeal.

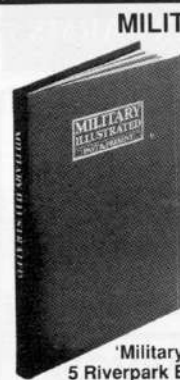
The film is never one of the great Westerns, and is not the first to take a sympathetic view towards the Indians. Its much vaunted authenticity (for example, the Sioux speak the Lakota dialect) is undercut by an idealisation of the Sioux lifestyle which omits unpleasant details unpalatable to modern sensibilities. These harsher aspects of Indian life are given instead — with considerable impact — to their enemies the Pawnees; and the US Cavalry are equally simplistically portrayed as irredeemably bad. Nonetheless, the film features some excellent set-pieces, particularly the magnificent buffalo hunt sequence, which should be seen on the cinema screen to be fully appreciated.

Stephen J. Greenhill

MAIN ARTICLES IN AVAILABLE BACK NUMBERS:

MI/3: British Officers, Peninsular War (2) — Argentine Commandos, Falklands 1982 — British Infantry, Omdurman, 1898 — Uniforming 'Revolution' — Marcel Bigeard, Indo-China, 1953-54. **MI/5:** U-Boat Uniforms (2) — Jagger's Great War Sculptures — Sayeret Golani, 1982 — Chota Sahib Military Miniatures — Bull Run Re-enactment — Pharaoh Thothmes III, 1482 BC. **MI/6:** British Light Division, Alma, 1854 — 14th Century Wargraves Analysed — British Mercenaries, Baltic, 16th/17th Cents. (1) — Interpreting Napoleonic Prints — Tigerstripe Camouflage, Vietnam (1) — Richard Gale, 1918 & 1945. **MI/7:** 15th Cent. Livery & Badges — U-Boat Uniforms (2) — Tigerstripe Camouflage, Vietnam (2) — British Grenades & Tactics, 1914-18 — British Officers, Boer War — Charles Lasalle, 1806. **MI/8:** 15th Cent. Footsoldiers' Clothing — South African 'Buffalo Bn.' — Free Polish Tank Crews, WWII — Lady Butler's Battle Paintings — Unpublished British Hussar Uniform, 1813 — Evelyn Wood VC, 1855 & 1879. **MI/9:** Angus McBride Interview — Vietnam Special Forces Camp (1) — Waterloo Officer's Coat in Colour Photos — RM Commandos 1980-83 — King George's Indians, 1775-83 — James Wolfe, 1746 & 1759. **MI/10:** American Revolution Re-enactors — Commando Badges 1940-45 (1) — 17th Lancers, Zulu War — Vietnam Special Forces Camp (2) — Russia 1812 Films — Birth of the Black Watch, 1740s — Marquis of Montrose, 1644 & 1650. **MI/11:** Commando Badges 1940-45 (2) — 15th Cent. Edged Weapons & Helmets — 'Shaka Zulu' Video — Caton Woodville's Military Art (1) — German Troops in Peninsular War Sketches — Researching Medal Winners — ARVN Paratroop Uniform — Sir John Moore, 1794 & 1809. **MI/13:** Ron Embleton obituary — Free Polish Paratroops, WWII (1) — Roman mounted units; & saddle — Caton Woodville's Military Art (2) — Austrian Infantry, 1809 — Simon Bolivar, 1818-26. **MI/14:** Vickers MG, 1914-18 — London Trained Bands 1588 (1) — British Mounted Infantry (1) — Foot Guards Relics, 1814-15 — US Infantry 1898-1902 (1) — British Army Collectables, WWII — Maqoma, 1835. **MI/15:** German Grenades & Tactics 1914-18 (1) — French Infantry at Austerlitz — British Mounted Infantry (2) — London Trained Bands 1588 (2) — SA80 Rifle — Kiffin Rockwell, 1914 & 1916. **MI/16:** 21st Fusilier Uniforms, 1780s-90s — German Grenades & Tactics 1914-18 (2) — French Airborne Camouflage Uniforms 1952-62 — Russian Infantry at Austerlitz — Stefan Batory, 1571 & 1582. **MI/17:** Lee's Infantry 1862 — Medieval Re-enactors in France — Battle of Maiwand, 1880 — WWI Battlefield Archaeology — Marlborough's Trophies: Flags Captured at Blenheim (1) — Dan Shomron, 1966 & 1988. **MI/18:** Dien Bien Phu (1) — Re-enactors, 23rd Fusiliers, 1770s (1) — Mahdi's Warriors, Sudan 1880s-90s. **MI/19:** Indian Mutiny Uniforms (1) — US 7th Cavalry Dress Uniform, 1870s — Scots Covenant Infantry, 1640s — Matania's illustrations — US Marines at Hue, Tet 1968 (1) — Robert Craufurd, 1779 & 1810. **MI/20:** Bren Gunners, 1944-45 — British Infantry Jackets 1808-15 (1) — Maori Warriors, 1840s — Film Stuntman Interview — Dien Bien Phu (2): Para Bns. — Charles Young, 1889 & 1916. **MI/21:** British Infantry Jackets 1808-15 (2) — Indian Mutiny Uniforms (2) — Marlborough's Trophies: Flags Captured at Blenheim (2) — US Marines at Hue, Tet 1968 (2) — Bill Horan's Cape Frontier Wars Models — Gustavus Adolphus 1632. **MI/23:** Gerry Embleton's Life-Size Military Figures — French Medieval King's Helmet Restored — Boer Uniforms, 1899-1902 (1) — Foot Guards Portrait Analysed Crimea 1854-56 — Dien Bien Phu (3): Infantry — David Crockett, 1835-36. **MI/24:** Battle of Adua, 1896 — British Trenches, 1914-18 (2) — London Trained Bands, English civil war (2) — Freelance War Correspondent Interview (2) — Peninsular War Medal Mystery — Rani of Jhansi, 1858. **MI/25:** Waterloo Regiment Uniform Charts — Anatomy of a Waterloo Infantry Company — Interview: 'Sharpe' Author — North-West Frontier, 1920s-30s — Vietnam SEALs — Henry Hardinge, 1815 & 1845. **MI/26:** Re-enactors, 23rd Fusiliers, 1770s (2) — Commando Uniforms 1942-45 (1) — First Canadian Contingent 1914 (1) — Boer Uniforms, 1899-1902 (2) — American Civil War: New Film and Book — Johannes Steinhoff, 1942 & 1966. **MI/27:** Siege Engine Reconstructed — Dien Bien Phu (4): Equipment — WWI Webley — 1942 Battle Jerkin — 1990 SCAMMS Show Report — Re-enactors, 23rd Fusiliers, 1770s (3) — Minamoto-no-Yoritomo, 1182. **MI/29:** British Light Infantry Caps, 1770-99 — Macedonian 'Whiteshields', 3rd-2nd Cts. BC — First Canadian Contingent, 1914 (2) — Numbering of British Infantry Weapons, 1815 — British 1942 Battle Jerkin (2) — Charles Napier, 1809 & 1843. **MI/30:** Dahomey Army, 1840s-90s — Commando Uniforms 1942-45 (2) — German 1910 Tunic researched — 15th C. Balkan Leaders & Armies (1) — 93rd Highlanders, Balacava 1854 (1) — David Lownds, 1944 & 1968. **MI/31:** German De-Nazified Awards — 93rd Highlanders, Balacava, 1854 (2) — Nat. Army Museum Waterloo exhibition figures — 15th C. Balkan Leaders & Armies (2) — Vietnam 'Bird-dog' pilot's memories — Unpublished Waffen-SS camo trousers — Simon Fraser, 1759 & 1775. **MI/32:** Foot Guards, Inkerman, 1854 — First BEF Gas masks, 1915 (1) — USMC Camo Uniforms, 1942-45 (1) — Military Paintings of David Cunliffe (1) — Battle Jerkin in Canadian Service — 1990 Waterloo Re-Enactment — Richard I of England, 1190. **MI/33:** USMC Camo Uniforms, 1942-45 (2) — Napoleon's Waterloo Carriage (1) — First BEF Gas masks, 1915 (2) — Euro militaire '90, Chicago '90 model show reports — Military Paintings of Dubois Drahotet — Military Paintings of David Cunliffe (2) — Test-firing 16th-18th C. Firearms — Frank Richards, 1901 & 1918. **MI/34:** US Infantry Officers Uniforms, 1898-1902 — Napoleon's Carriage (2) — British Gulf orbats & photos — Vietnam War on the Screen (1) — Col. 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GALLERY

Philip Skippon (1)

KEITH ROBERTS Painting by RICHARD HOOK

Philip Skippon was one of the most influential figures of the English Civil War, not as a political leader but as a soldier. He provided the practical military experience which many of his contemporaries lacked; and his service in the role of Sergeant-Major General was a major factor in Parliament's victory over King Charles I.



Philip Skippon gained his military experience in the Dutch Army: a hard school, but the best in his day. He came from a modest gentry family of West Lexham in Norfolk, and was born during the closing years of the 16th century. Little is known of his early life, but he lost no time in starting his military career. His close friend John Cruso wrote in about 1639 of Skippon's 24 years' military

experience; so although his first recorded service is in 1620, he had clearly started some four or five years previously.

In 1620 he joined the small force which Sir Horace Vere led from England to serve in Germany in support of the doomed cause of the Elector Frederick. The English interest in this, the opening stages of the Thirty Years' War (1618-1648), arose not from

support of the Elector himself, but from sympathy with his wife Elisabeth, daughter of King James I of England. During this war Skippon served in the garrison of Frankenthal, a city on the Rhine between Worms and Speyer, experiencing two sieges. Here he married his first wife, Maria Comes.

The Earl of Clarendon suggested in his famous *History* that Skippon had commenced service as a 'common soldier' and bettered himself to become an officer. This is hardly fair, however, as it was no disgrace for a gentleman at this period to serve his apprenticeship as a soldier by serving in the ranks as a pikeman. (Oddly, it was not considered suitable for a gentleman to serve as a musketeer, or to accept non-commissioned rank.)

After the Elector Frederick's cause went down in defeat Sir Horace Vere returned to the United Provinces of Holland, where he had served as a mercenary commander before, and many of his soldiers followed him, including Philip Skippon. Skippon spent the next fifteen years fighting in the Netherlands among the English mercenary forces in Dutch service. He saw a great deal of active service, mostly in the series of sieges which characterised this war between the Spanish and the Dutch; and particularly distinguished himself at the sieges of Breda in 1625 when the city was lost to the Spanish, and again in 1637 when it was recaptured; s'Hertogenbosch (1629); and Maastricht (1632). During these long years Skippon gained the broad military experience that he was to use to such effect during the English Civil War.

Sir Horace Vere, commander of the English regiments in Dutch service. Many of the leading soldiers on both sides of the Civil War learnt their trade under Vere, including Philip Skippon, the Earl of Essex, Sir Thomas Fairfax, and George Monk for the Parliament, and Sir Ralph Hopton, Sir Richard Grenville, and Lord Goring for the king. (Author's collection)

BRINGING HOME WAR'S LESSONS

Skippon gained a considerable military reputation during his 24 years of service in Denmark, Germany and the Netherlands; but he did not make his fortune in the process, and when his father died in 1638 and left him the small family estate, Skippon returned home to England.

Despite Clarendon's jibe that he was 'altogether illiterate', Skippon was in fact well versed in the technical military writings of his day. He encouraged his friend John Cruso to translate two of the *Sieur du Praissac's* military manuals for publication in England, and his library included one of the two manuscript copies of Sir Francis Vere's *Commentaries* used by William Dillingham for his printed edition of 1657. There is evidence that Skippon returned from the Continent to visit his family in Norfolk from time to time; and he may also be the friend Cruso mentions in the dedication to his famous *Militarie Instructions for the Cavall'rie* who 'during the short discontinuance from his regiment, while it lay in winter garrison, hath been courteously pleased to go through it, correcting what here and there was amisse.' This technical competence, combined with half a lifetime of practical experience, led the Society of the Artillery Garden — a voluntary military association of London citizens — to appoint him as their 'Captain-Leader' in October 1639, with the responsibility of training the members in the military arts. It also brought a connection

with the London Militia Regiments, the Trained Bands, as the Society traditionally provided the Militia with its officers.

As relations between King Charles and his political opponents steadily deteriorated the question of control over the Trained Bands became increasingly important. There was no standing army in England, and although the military ability of the Trained Bands was not highly regarded they were the only large bodies of soldiers in the country. Whoever controlled the Trained Bands of London effectively controlled the capital. (See also *MI* No. 14 & 15 for a description of the

had become accustomed to his leadership of the Society of the Artillery Garden over the past three years.

Two days later Skippon blockaded the Tower of London at the order the City authorities, the Common Council. On 20 January he very nearly succeeded in slipping some of his Trained Band soldiers into the Tower by a ruse, and was only narrowly prevented by the unexpectedly early return of the Royalist Lieutenant of the Tower, Sir John Byron. Shortly afterward King Charles accepted that he could not retain control of the Tower under these conditions, and consented to the

ordering him to attend the Court at York, 'all excuses being set apart'. Parliament declared the order illegal and prohibited him from going.

Skippon's actions in January clearly showed that his sympathies lay with the Parliament, and his failure to join the king at York confirmed his loyalty to Parliament and the City of London. He could easily have obeyed the king's summons on receiving it; instead he referred it to Parliament, and received a dispensation allowing him to remain in London by Parliament order.

He was soon to be needed, as King Charles and his army followed up the indecisive battle of Edgehill (23 October 1642) by marching on London. Skippon led out the City Trained Band regiments from London to join the Earl of Essex's Parliament army and to face the king's army on the outskirts of London at Turnham Green. By maintaining the appearance of readiness to fight this combined force persuaded the king to abandon his attempt to attack London and depart without a battle. Many on both sides said later than the king lost his best opportunity for victory in the Civil War when he marched his men away from Turnham Green.

Without a man of Skippon's ability as commander of the London troops the outcome could have been very different. The Trained Band soldiers had never heard a shot fired in anger and were understandably nervous; but Skippon went from company to company, encouraging his men in words they could understand. Bulstrode Whitelocke recorded one such speech: 'Come, my boys, my brave boys, let us pray heartily and fight heartily. I will run the same fortunes and hazards with you. Remember, the cause is for God, and for the defence of yourselves, your wives, and children. Come, my honest brave boys, pray heartily and fight heartily, and God will bless us.' Whitelocke commented that



evolution of the Trained Bands in the late 16th century.) After a series of political manoeuvres during early January 1642, Parliament's supporters gained political control over the Trained Bands; and on 10 January appointed Skippon as Sergeant-Major General of the City. He was a natural choice for this crucially important post: his religious sympathies were Puritan and so conformed with those of the Parliamentary party, and he had the trust and respect of the Trained Band officers who

appointment of the Parliament supporter Sir John Conyers as Lieutenant to replace Sir John Byron.

TAKING SIDES: TURNHAM GREEN

Both king and Parliament raised forces, and as military demonstrations continued and actual conflict became ever more likely both sought the services of the few professional officers available. Skippon's value was obvious to both sides, and King Charles sent a personal command to Skippon in May

Centre:

*The City Horse. As Sergeant-Major General of the City of London Skippon commanded a troop of horse raised by the City. Surviving sources show four variations of the flag carried by the troop. The contemporary artists would have completed the painted record from a draft sketch and guessed some of the detail, hence the different interpretations. Interestingly, the bottom right version, based on the *Lucs MS* in the British Library, incorporates a 'Solomonic' sword as used in the practice of magical arts. (Dr. L. Prince, after contemporary MSS)*

the 'soldiers seemed to more taken with it [Skippon's words] than with a set formal oration'. In short, Skippon had the confidence of his subordinate officers and the trust of his men, so they marched to Turnham Green and stood ready to fight. That proved to be enough.

The Parliamentary commander, the Earl of Essex, knew Skippon from the days when they had served together under Sir Horace Vere in Germany. Impressed with Skippon's recent service as commander of the Trained Bands, Essex dispensed with the services of his current Sergeant-Major General, Sir John Merrick, who was then transferred to the post of General of the Ordnance. Skippon was appointed to the now vacant position of Sergeant-Major General of

Essex's army in November 1642, after the London authorities' natural reluctance to release him had been overcome.

The position of Sergeant-Major General was a demanding one in a 17th century army, for this officer combined the duties of a modern chief-of-staff with those of a fighting general. His most important tactical duty was to draw up the army's regiments into the formation in which the general wished them to fight. This was a long and technically difficult process, and it took a very able man with a great deal of practical experience to perform it successfully. Skippon certainly had these qualities, and his service in Essex's campaigns gave evidence of his ability. He also won the admiration of soldiers on both sides, particularly by his personal conduct during the Lostwithiel campaign.

LOSTWITHIEL

In August 1644 Essex's army was trapped at Lostwithiel in Cornwall with the king's forces between them and

their bases in southern England. After ordering his cavalry to escape if they could, Essex abandoned his infantry and escaped by sea, leaving Skippon in command to make the best terms he could. Skippon had fought in the front lines around Lostwithiel, receiving shots through his gauntlet and sleeve and two more through his buff leather coat. Now he preferred to make an attempt to break out through the encircling Royalists and march for home, on the basis that it was 'better to die with honour and faithfulness than to live dishonourable'; but he was persuaded by his senior officers that his infantrymen were tired and hungry, as well as dispirited by their general's desertion, and lacked the cavalry support they would need for the long march back to friendly territory. Reluctantly he agreed to parley instead.

Although his men had to lay down their arms they were allowed to retain their regimental flags, a mark of respect to their commander. Almost as soon as the articles of surrender were signed they were broken by the Royalist soldiers, who mercilessly plundered Skippon's men and their women camp followers, stripping the clothes from their backs and the very shoes from their feet. Worse was to come, as the civilian population plundered and killed the Parliament soldiers throughout their long hard march out of Royalist territory. Skippon's soldiers and their women died by the hundred from wounds and exposure on this march; but he kept the survivors together, and brought them to Parliamentary territory to refit. On his conduct one of Skippon's officers observed: 'In all this trouble I observed Major-General Skippon in his carriage [i.e. demeanour, not vehicle]; but never did I see any man so patient, so humble, and so truly wise and valiant'. On the opposing side the Royalist Sir Richard Bulstrode commented that Skippon 'carried himself with a good grace', while the king

Richard Hook's reconstruction on the rear cover shows Philip Skippon as an infantry captain in the Dutch army at the siege of Breda in 1625, when he took part in the unsuccessful defence of the city against the Spanish. His face is reconstructed from portrait engravings of 25 years later which, while crude, are generally consistent. His costume is reconstructed from contemporary paintings and engravings, particularly one by John Fenton. Over civilian clothes of the period the young Skippon wears a type of buff leather coat popular among English and Dutch junior officers of the period: note the shoulder pieces passing right round the upper arms, laced in place with ribbons matching those down the front fastening; and the silver thread ornamentation. It was fashionable to fasten only the upper laces. Under his ruff he wears a blackened metal gorget, which, with his partizan, marks his status as an officer. The tawny orange sash was a badge of the Dutch service; officers in Spanish service wore red sashes.

Inset is a reconstruction of the cornet of Skippon's troop of City Horse, one of six independent troops of cavalry raised by the City of London in 1642; this version is based on the Turmle MS in the collection of the Dr. Williams Library. The flag is only relevant to Skippon's service as captain of this troop, and is not — as has been said — a personal flag which can be associated with his later Civil War career. The motto 'Ora et Pugna Juvit et Juvabit Jehovah' translates loosely as 'Pray and Fight, Let Jehovah Help and He Will'. This was probably a favourite saying of Skippon's, given his reported exhortation to his Trained Band troops at Turnham Green to 'pray heartily and fight heartily, and God will bless us.' (From research by Dr. L. Prince)

tried again, without success, to persuade him to change sides. **MI**

To be continued: Part 2 deals with Skippon's later career with the New Model Army.

Acknowledgement:

I am obliged to Dr. Les Prince for the illustrations of the Cornets of the City Horse which accompany this article.

Musketeer and pikeman of Trained Bands. These statuettes from Cromwell House in Highgate date from c.1638, and give a good impression of the appearance of London militiamen at the outbreak of the Civil War; but note that the brim of the musketeer's broad hat is broken. (By courtesy of the Board of Trustees, Royal Armouries)



**Philip Skippon,
Netherlands, c.1625**

